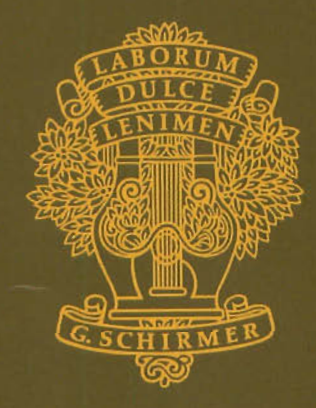
BARITONE/BASS

G. Schirmer

AMERICAN ARIA

Anthology





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Anthology

Compiled and Edited by Richard Walters

On the cover: *Cityscape* (1982), acrylic on canvas, 36 x 60 inches, by Charles Garabedian.
Courtesy of L.A. Louver Gallery, Venice, California. (The painting was destroyed by fire, Malibu, California, 1992.)

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* first produced 1982
** unproduced at the time of publication

PREFACE

It is exciting to have reached a point in history where a four-volume series of viable, attractive, musically diverse American arias is a practical possibility. It would have been unlikely, even far-fetched, to have imagined such a publication a few decades ago. The dramatic rise in the number of new operas created and a welcoming climate for them, as well as sustained interest in the best of the heritage of American operatic literature, makes it clear that the time has arrived for the G. *Schirmer American Aria Anthology*.

What is American opera? The easy answer is: operas created by American composers and librettists, or by composers and librettists working in America, most often (but certainly not exclusively) for American audiences. Those were the initial principal criteria for an aria to be considered for the G. *Schirmer American Aria Anthology*. Beyond that, the question becomes more difficult to answer, revealing an amalgam of aesthetics, common to most any slice of the continually emerging, dynamic American culture.

That basic question, "What is American opera?," leads to intriguing thoughts. Music written for the stage in the United States has sometimes straddled opera and musical theater in form and style, far more evidently than in Europe. The relationship of opera and Broadway is an ever evolving one. In the 1940s and '50s, a prevailing, publicly championed theory espoused Broadway as the true home for any relevant American opera movement, embraced in the work of Gian Carlo Menotti, Kurt Weill and Marc Blitzstein, among others. There are operatic influences in the theater work of Rodgers and Hammerstein, or Frank Loesser, to name just a couple of examples. At other times over the last century, the vocal and musical kinship between opera and Broadway has been more distant.

Hence the deliberate choice of the G. *Schirmer American Aria Anthology* as series title, allowing for the inclusion of some selections that are "arias" because of expansive vocalism in an operatic spirit, but which are not from works that could be clearly classified as operas. One may debate the definition of *Sweeney Todd* as opera or musical theater, but there is no doubt that it is firmly in the repertory of opera houses, and that is ample reason for including selected excerpts for operatic voices in these volumes. "What Good Would the Moon Be?" from *Street Scene*, or "What will it be for me?" from *Regina*, or the selections from *Lost in the Stars* may have strong musical theater elements, but they fairly represent an important aspect of opera written for Broadway. Nevertheless, while operatic singing is called for in musical theater, a line had to be drawn somewhere. We stopped short of including tempting material from pieces such as Frank Loesser's *The Most Happy Fella*, or Jerome Kern's *The Cat and the Fiddle*, or Harold Rome's *Fanny*, to cite a few possible examples. However, because of musical and cultural importance as landmark literature suitable for opera singers, we included "Ol' Man River" from *Show Boat* and "Soliloquy" from *Carousel* in the Baritone/Bass volume.

Sometimes subject matter of operas created in the United States is purely American and rooted in history or traditional stories, illustrated in *Amistad*, *The Ballad of Baby Doe*, *Down in the Valley*, *John Brown*, *The Mother of Us All*, and *X*. Other operas are based on more modern, urban American original stories: *Gallantry*, *A Hand of Bridge*, *The Hero*, *The Old Maid and the Thief*, *The Saint of Bleecker Street*, *Street Scene*, *The Telephone*. As might be expected, there are adaptations of American fiction and plays, such as *The Emperor Jones*, *The Great Gatsby*, *Little Women*, *McTeague*, *The Mighty Casey*, *Regina*, *A Streetcar Named Desire*, and *A View from the Bridge*. As the United States clearly emerged as the international center for music after World War II, opera composers and librettists turned to topics with an outlook not confined by borders. Some are historical: *Madame Mao*, *Goya*, *Marco Polo*, and *Simón Bolívar*. Others are original stories with either specific or vague national definition, as in *Amahl and the Night Visitors*, *The Consul*, *Florencia en el Amazonas*, *The Medium*, and *Sweeney Todd*. As has been true for centuries, plays and novels from classic, international literature continue to be the basis for operas: *Antony and Cleopatra*, *The Ghosts of Versailles*, *The Good Soldier Schweik*, *Lost in the Stars*, *Tartuffe*, *The Tempest*, *The Wings of the Dove*, *Winter's Tale*, and *Wuthering Heights*.

Trends emerge when studying the chronology of works represented in these volumes, from *Show Boat* (1927) to *Madame Mao* (2003). Until the 1920s, any attempts at establishing American opera (or operetta, or musical theater) fell in the deep shadow of European models. In the 1930s to '50s, American composers took the stage in pioneering a national operatic identity: George Gershwin, Virgil Thomson, Gian Carlo Menotti, Kurt Weill, Marc Blitzstein, Douglas Moore, Samuel Barber. In the 1960s and '70s, quality regional opera companies became established parts of communities across the country, and audiences for opera grew, spurred also by regularly televised performances. Supertitles at last put to rest the long-standing American complaint by some of the non-comprehension of opera. As compositional styles that had been prevalent in the mid-century became less austere, the ground was fertile for the boom of new opera in the last two decades of the 20th century, with momentum especially building in the 1990s. American audiences are decidedly more welcoming now than ever before of contemporary experiences in the opera house. A significant number of American operas have successfully found international appeal in frequent productions abroad.

The anthologies aim to be a manifold survey of the literature, principally formed by the central role that G. Schirmer has played as the leading publisher of American opera. Musical styles represented are diverse, and will appeal to a variety of tastes and vocal needs. Some arias are among the most famous of American operatic excerpts. Others are published for the first time in this series and await discovery. Many other arias, never published outside the complete vocal scores, have been adapted as solo aria editions, giving them new life as active repertory alternatives. A large number of the 153 selections in these four volumes are conducive to general opera auditions, allowing a singer to show voice, musicianship and acting ability with fresh material. Others will be useful for a specific kind of audition for contemporary opera. Still other arias, which might be less appropriate for auditions because of complexity or length, are compelling for study, or for recital. To reach their full potential as communicative performing artists, it is crucial for American singers to explore music in their own language, with which they can culturally identify.

On the cover of these anthologies we present a distinguished American image by Charles Garabedian, a peaceful, juxtaposed congruity of architectural styles, not unlike the co-existence of musical styles between the covers of these collections. Unfortunately, this 1982 painting was destroyed by fire. In its published appearance here we preserve its beauty and extend its life, bringing it to new audiences, just as we hope to do with the music contained within.

No one creates a four-volume series by himself. My thanks to Stephen Sondheim for his kind participation, to other composers who gave valuable input to these aria editions, to Charles Garabedian and the L.A. Louver Gallery, to several publishers who cooperated in granting use of their music, and to the dutiful editors who worked with me, applying themselves with such sustained interest.

Richard Walters
Editor
May, 2004

NOTES ON THE ARIAS

AMAHL AND THE NIGHT VISITORS

- music and libretto by Gian Carlo Menotti
- commissioned by NBC Television; first performed in a live broadcast on December 24, 1951

Oh, woman, you may keep the gold

in one act
setting: the Italian hills at the time of the birth of Christ; a poor woman's home and yard
character: King Melchior

This Christmas opera tells the story of a young crippled boy who is miraculously healed when he offers his crutch as a gift to the newborn Christ. The three Magi have stopped for the night at a poor widow's home. Near dawn, while all are asleep, the woman attempts to steal the gold to help her son, but she is caught. Young Amahl rushes to defend his mother. King Melchior forgives her and describes the higher purpose of his journey.

ANTONY AND CLEOPATRA

- music by Samuel Barber
- libretto by Franco Zeffirelli based on the play by Shakespeare
- commissioned by the Metropolitan Opera for the opening of the new Metropolitan Opera House in Lincoln Center, New York City; first performed there on September 16, 1966; a revised version was prepared by the composer in 1975, with textual revisions by Gian Carlo Menotti

Hark! the land bids me

from Act II, scene 5
setting: the Roman Empire, 41-31 BCE; a battlefield at Actium
character: Antony

Shakespeare's play, based on history, is a tragic story of love, power and intrigue, telling of the Roman General Marc Antony and his sensual mistress, Cleopatra, Queen of Egypt. Caesar, ruler of Rome, is furious that Marc Antony has crowned Cleopatra and himself as the rulers of the Roman Empire in the East. War begins between Antony and Caesar. Antony is on a desolate battlefield at Actium, where scavengers search among the corpses for loot. Antony, Eros and a few wounded soldiers view the destruction of Antony's army. The aria roughly corresponds to Act IV, scene 14 in the play.

THE BALLAD OF BABY DOE

- music by Douglas Moore
- libretto by John Latouche, based on the life of Elizabeth "Baby Doe" Tabor
- commissioned by the Koussevitzky Foundation of the Library of Congress in honor of the Columbia University bicentennial; first performed on July 7, 1956 at the Central City Opera House, Central City, Colorado

Warm as the autumn light

from Act I, scene 2
setting: Leadville Colorado, 1880; outside the Clarendon Hotel
character: Horace Tabor

This opera is based on the true rags-to-riches-to-rags story of Baby Doe Tabor, second wife of silver magnate and US Senator Horace Tabor. Baby is in the lobby of the hotel, playing the piano and singing "Willow Song." When she finishes, Tabor applauds, drawing her to the window, smitten.

Turn tail and run then

from Act II, scene 2
setting: Colorado, 1885; a club room in Denver
character: Horace Tabor

Horace, who has made his fortune in silver mining, is angry at his cronies for saying that they all have to change with the times now that it looks like President McKinley will push the gold standard, decimating the silver business by moving from the silver standard. Horace says he is going to go against the political party, but his friends rigorously say they will not and leave in anger.

Good people of Leadville

from Act II, scene 3
setting: Colorado, 1896; outside the Matchless Mine
character: William Jennings Bryan

The great orator and politician William Jennings Bryan (1860-1925) speaks to an enthusiastic crowd at the Matchless Mine

CAROUSEL

- music by Richard Rodgers
- book and lyrics by Oscar Hammerstein II, based on Ferenc Molnár's *Liliom*, as adapted by Benjamin F. Glazer
- first performed on March 22, 1945 at the Shubert Theatre, New Haven, Connecticut; opened on Broadway on April 19, 1945 at the Majestic Theatre, New York City

Soliloquy

from Act I, scene 3
setting: the New England coast, 1873; Nettie Fowler's Spa on the ocean front
character: Billy Bigelow

Billy Bigelow, formerly a barker at a carnival carousel, was quite the carefree ladies' man, but has fallen in love and married Julie Jordan. His old boss at the carnival offers him his job back as barker, but only on the condition that he leaves Julie. What use is a handsome barker whom all the girls chase if he goes home every night to his wife? He goes to talk to Julie about it, but she surprises him by saying that she is pregnant. This "Soliloquy" is his reaction to the news. Though *Carousel* is decidedly musical theater or operetta and not opera, this piece has the musical and vocal proportions of an aria, and is an appropriate inclusion in this collection.

THE CONSUL

- music and libretto by Gian Carlo Menotti
- first performed on March 1, 1950 at the Schubert Theater in Philadelphia; opened on Broadway on March 15, 1950 at the Ethel Barrymore Theatre, New York City

The Police Agent's Aria

from Act I, scene 1
setting: a European police state, the present; the apartment of John and Madga Sorel
character: the Secret Police Agent

The secret police have been watching freedom activist John Sorel very closely. He has just attended a secret meeting, and was fired upon and wounded by the police as he left. John rushes home, and is hiding when the secret police agent comes with two of his men to the Sorel apartment. They search the place, and the agent questions and threatens John's wife, Magda, in this menacing aria.

THE EMPEROR JONES

- music by Louis Gruenberg
- libretto by Kathleen de Jaffa, after the play by Eugene O'Neill
- commissioned by the Metropolitan Opera; first performed there on January 7, 1933

Oh, Lawd Jesus, heah my prayer

from Act II
setting: a Caribbean island; the end of plain where the great forest begins
character: Brutus Jones

Brutus Jones, a burly African-American man, is sentenced to work on a chain gang for the murder of his friend. He escapes to a Caribbean island where he dominates the natives. They eventually come to hate him and he flees. Jones is on the edge of the great forest, looking for the food he has hidden. He is terrified by visions and memories, firing his gun at the images his mind is creating. He quotes the spiritual, "Standin' in the Need of Prayer," in his desperation. *The Emperor Jones* was noted in its era for bringing into the opera house a distinctively American musical and theatrical style.

FOUR SAINTS IN THREE ACTS

- music by Virgil Thomson
- text by Gertrude Stein
- first performed on February 8, 1934, in the auditorium of the Avery Memorial, Hartford, Connecticut

Once in a while

from Act III
setting: Spain, the 16th-century; a monastery garden
character: Saint Ignatius

This surrealist drama depicts the lives of saints in 16th-century Spain, with whom the authors saw certain parallels to the lives they were living as "consecrated artists." Saint Ignatius predicts the last judgment.

THE GHOSTS OF VERSAILLES

- music by John Corigliano
- libretto by William M. Hoffman, suggested by Beaumarchais' *La mère coupable*
- commissioned by the Metropolitan Opera in honor of its centenary; first performed there on December 19, 1991

They wish they could kill me

from the Prologue
setting: the palace of Versailles, the present and the autumn of 1793; a smaller stage within the set contains a performance of an opera featuring the ghosts of characters from Beaumarchais' stories
character: Figaro

Versailles is haunted by ghosts of the court of Louis XVI in this opera within an opera. The ghost of playwright Beaumarchais has written an opera, *A Figaro for Antonio*, with a plot designed to free Marie Antoinette, who still mourns her untimely execution, from eternal misery. Beaumarchais assures Marie Antoinette that he can change the course of history through the power of his art, and thus bring her back to life. The opera is underway. A chase scene on the small stage incites a similar scene within the audience of ghosts as well. Finally, Figaro locks all of his pursuers in a closet.

Figaro was supposed to return the necklace

from Act II, scene 1
setting: the palace of Versailles, the present and the autumn of 1793; a smaller stage within the set contains a set in the style of an opulent Turkish court
character: Pierre-Augustin Caron de Beaumarchais

In the performance of the opera-within-the opera, Figaro is rebelling against the scripted plot written by playwright Beaumarchais. Furious at such behavior, Beaumarchais stops the performance and tries to convince the offended Marie Antoinette, who has turned to leave, of his noble intentions. He resolves to enter his own opera to force Figaro to follow the plot.

THE GOOD SOLDIER SCHWEIK

- music by Robert Kurka
- libretto by Lewis Allan, based on the novel by Jaroslav Hasek
- commissioned by New York City Opera; first performed there on April 23, 1958

The Doctor's Aria

from Act II, scene 1
setting: c1914, the Austrian-Hungarian frontier; a makeshift army infirmary
character: an Army Doctor

The novel by Jaroslav Hasek (1883-1923), written in Czech and unfinished at his death, is a sharp, dark yet funny anti-war satire that targets politics, patriotism, religion, psychiatry, and everything else. The idiot savant hero of the story, Joseph Schweik, answered the army draft in a wheelchair, crippled from rheumatism. He is a new arrival at an army infirmary. He and his companion soldiers are all labeled malingerers, feigning illness, by the army doctor. Schweik has just been introduced to the doctor, and states his ailment. The aria is the sadistic doctor's reply. Part of the charm and power of the original novel is that though Schweik seems like an idiot savant, one is never sure if it's not a brilliant, calculated act.

Dear Madame

from Act II, scene 1
setting: c1914, Budejovice, near the Austrian-Hungarian frontier; a private room in St. Stephen's Cross Café
character: Lieutenant Henry Lukash

Army Lt. Lukash won Schweik's services as an orderly/servant in a card game with a chaplain, but Schweik caused so much trouble that Lukash dismissed him. Schweik was then arrested for stopping a train with an emergency brake while onboard, leaving Lukash in peace. Sipping cognac in a café, Lukash is quite pleased with himself as he writes a flirtatious love letter to a married lady he saw recently at the theater.

THE GREAT GATSBY

- music and libretto by John Harbison, based on F. Scott Fitzgerald's novel
- popular song lyrics by Murray Horwitz
- commissioned by the Metropolitan Opera to commemorate the 25th anniversary of James Levine's debut; first performed there on December 20, 1999

I remember long ago

from Act II, scene 6
setting: the jazz age, Long Island; Gatsby's lawn at dawn; there is a coffin on the porch
character: Nick Carraway

Fitzgerald's classic novel, published in 1925, tells the story of the rise and fall of mysterious, self-made millionaire Jay Gatsby in jazz-age America, and his love for Daisy Buchanan. Gatsby has been murdered by George Wilson. Nick Carraway and Jordan Baker are in front of Gatsby's mansion, the only guests at the funeral of the man who once hosted parties attended by hundreds of glamourous people.

A HAND OF BRIDGE

- music by Samuel Barber
- libretto by Gian Carlo Menotti
- first performed on June 17, 1959 at the Festival of Two Worlds, Spoleto, Italy

And this will be my epitaph

in one act
setting: a bridge game, the present
character: David

This nine-minute opera takes place during a long-standing bridge game between two couples. Each of the four players takes a turn in the spotlight, expressing thoughts in asides.

JOHN BROWN
- music and libretto by Kirke Mechem
- composed 1993, later revised; at the time of publication the opera had not had a professional production

The Songs of the Slave

from Act II
setting: a meadow in Kansas, May, 1856
character: Frederick Douglass

The opera concerns abolitionist John Brown (1800-59), an activist who was executed for his attempts to end slavery by violence amid a complex pre-war political situation. In the aftermath of the 1854 Kansas-Nebraska Act passed by Congress, which dictated that the question of slavery in those territories was to be decided by their residents in elections, Kansas became a bloody political battleground for North and South. At a gathering of sympathizers John Brown introduces former slave Frederick Douglass (1818-95) as "slavery's greatest enemy." Douglass, one of the foremost 19th-century civil rights activists and a brilliant speaker, addresses the crowd.

LITTLE WOMEN
- music and libretto by Mark Adamo, after the novel by Louisa May Alcott
- commissioned by Houston Grand Opera; first performed on March 13, 1998 at the Houston Grand Opera Studio

There was a knight

from Act I, scene 2
setting: New England, Civil War era; the path in front of the March family house
character: John Brooke

John Brooke, a tutor, is in love with Meg March. As Brooke walks Meg home, she offers to teach him a storytelling game. The story Brooke conjures clearly shows his feelings for Meg, as her sister Jo and her suitor Laurie listen and are appalled that he would reveal so much personal feeling.

Kennst du das Land (Do you know the land)

from Act II, scene 2
setting: the Civil War era; a boarding house in New York City where Jo March resides
character: Friedrich Bhaer

The adventures of the New England March sisters, going through the privations of war, are the backdrop against which sister Jo resists moving into adulthood. Jo March, a successful young writer of sensational cheap fiction, has struck out on her own and lives in Manhattan. Professor Friedrich Bhaer is a German teacher who lives at the same boarding house. At 39 he is quite a few years older than Jo, but they strike up a warm friendship. They are debating the merits of opera after attending a performance. Jo loves the melodrama, but Bhaer will have none of it. They bond in conversation about art, love and relationships. Jo asks him, "Well, if the opera isn't, and my stories aren't, what's 'proper' art?" Bhaer responds with Goethe's "Kennst du das Land." When Jo asks for a translation, it becomes a declaration of his feelings for her.

LOST IN THE STARS
- music by Kurt Weill
- libretto by Maxwell Anderson, based on Alan Paton's novel *Cry, the Beloved Country*
- opened on Broadway on October 30, 1949 at the Music Box Theatre, New York City

Thousand of Miles

from Act I, scene 1
setting: a small village in South Africa, 1949
character: Stephen Kumalo

Lost in the Stars is set against the apartheid of South Africa. Absalom, son of the Reverend Stephen Kumalo, has left his small South African village for Johannesburg. Stephen and his wife Grace have not heard from him for nearly a year. Grace is certain that something is wrong, but Stephen has faith.

O Tixo, Tixo, help me!

from Act II, scene 2
setting: Johannesburg, 1949
character: Stephen Kumalo

A white man, an activist for the rights of blacks, is murdered by a group of black man, including Absalom, who turned to robbery in desperation for money. Stephen has found his son Absalom in Johannesburg and learned of his crime. He agonizingly prays to God about the terrible dilemma. If Absalom confesses, he will surely be convicted to death as the murderer of a white man. If he lies, he might live, but at what price? Stephen eventually persuades his son to confess to the crime. "Tixo" is Stephen's word for God.

McTEAGUE

- music by William Bolcom
- libretto by Arnold Weinstein and Robert Altman, based on the novel by Frank Norris
- commissioned by Lyric Opera of Chicago; first performed there on October 31, 1992

Jehosophat!

from Act II, scene 5
setting: Nevada, *c*1900; the desert near the edge of a ghost town
character: Marcus Schouler

Greed is the undoing of McTeague, his wife, and her cousin in this verismo tale. Schouler and McTeague were once great pals, but had a violent falling out over a woman and money. Schouler has followed a demented cleaning woman's advice and traveled from San Francisco to a ghost town in Nevada in search of promised gold, which is not there. Schouler encounters a sheriff and posse, and recognizes McTeague on a "wanted" poster. Schouler is quickly made deputy and goes off into the desert alone to find McTeague, singing of his determination to get even.

THE MIGHTY CASEY

- music by William Schuman
- libretto by Jeremy Gury, based on Ernest L. Thayer's 1888 poem, "Casey at the Bat"
- first performed on May 4, 1953 by Moss Music Group, Hartford, Connecticut

In 1839

in one act, from scene 1
setting: Mudville, USA, "not so long ago"; the stadium on the day of the big baseball game against Centerville
character: The Watchman

Like the famous poem upon which it is based, *The Mighty Casey* finds Centerville playing Mudville for the Inter-Urban League State Championship. The Watchman, a resident of Mudville, is a folksy narrator character, described as "a kindly man, mellowed and wise-looking." As fans gather and the team arrives, he gives a brief history of baseball before introducing the Mudville team.

The Catcher's Song

in one act, from scene 2
setting: Mudville, USA, "not so long ago"; the stadium on the day of the big baseball game against Centerville
character: Thatcher (Centerville catcher)

Mudville's mighty Casey, who has a .564 batting average, comes up to the plate as Centerville leads Mudville four to two, with two outs and two men on base in the bottom of the ninth inning. The Centerville catcher waddles out to the mound, pushing back his mask in the accepted manner of catchers' conferences with pitchers. He stares down into his mitt and quietly builds the pitcher's confidence.

The Manager's Song

in one act, from scene 2
setting: Mudville, USA, "not so long ago"; the stadium on the day of the big baseball game against Centerville
character: Manager

Casey, the Mudville slugger and hero, is at bat in the bottom of the ninth. The umpire calls "strike one!" The Mudville manager argues the call.

The Umpire's Song

in one act, from scene 2
setting: Mudville, USA, "not so long ago"; the stadium on the day of the big baseball game against Centerville
character: Umpire Buttenheiser

After being dressed down by the Mudville manager, the Umpire makes his reply.

THE MOTHER OF US ALL

- music by Virgil Thomson
- libretto by Gertrude Stein
- commissioned by Columbia University, New York City; first performed there on May 7, 1947

What what is it

from Act II, scene 2
setting: America in the 19th century, the drawing room of Susan B. Anthony's home, characters from other eras are dressed appropriately for their time
character: Daniel Webster

More pageant than dramatic opera, *The Mother of Us All* unites figures who were pivotal in the struggle for women's suffrage, pulling them from many historical eras to share a single stage and narrative. Susan has just spoken persuasively at a political meeting. Others rush in to congratulate her, but Daniel Webster criticizes.

Angel More

from Act II, scene 3 (Epilogue)
setting: the Congressional Hall, some years later
character: Daniel Webster

At the unveiling of the statue of Susan B. Anthony at the Congressional Hall, Daniel Webster thinks of his old sweetheart, now dead, named Angel More.

THE OLD MAID AND THE THIEF

- music and libretto by Gian Carlo Menotti
- commissioned by NBC Radio; first performed in a live broadcast on April 22, 1939

When the air sings of summer (Bob's Aria)

in one act, from scene 7
setting: a small town somewhere in the United States, the present; the guest bedroom of Miss Todd's house
character: Bob

An elderly old maid, desperate for male company, takes in a beggar and wanderer who turns out to be a thief. She won't let go of him, going so far as to steal liquor (to avoid the shame of being seen buying it) to keep him happy. The restless Bob is alone in the room he has been occupying, packing his bundle and preparing to leave. Eventually he elopes with Laetitia, Miss Todd's maid, and together they rob the old woman.

REGINA

- music and libretto by Marc Blitzstein, based on *The Little Foxes*, a play by Lillian Hellman
- first performed on October 6, 1949 at the Schubert Theatre in New Haven, Connecticut; opened on Broadway on October 31, 1949 at the 46th Street Theater, New York City

Horace's Aria

from Act II, scene 1
setting: Bowden, Alabama, 1900; the living room of the Giddens' house, evening
character: Horace Giddens

The opera is about how greed destroys a southern American family. Horace is the unwilling source of money that will fund the business venture put together by his wife Regina and her two brothers, Ben and Oscar. Horace has advanced heart disease and has been in treatment for several months at Johns Hopkins in Baltimore. The scheming Regina, needing Horace's signature and capital, sends their daughter Alexandra to bring him home. Horace and Alexandra are late in arriving from the trip. Upon entering the house, the weak and frail Horace first encounters the friendly and welcome presence of Addie, his long-time African-American servant.

Greedy Girl

from Act III
setting: Bowden, Alabama, 1900; the living room of the Giddens' house; late morning
character: Ben Hubbard

Horace refuses to back Regina's share of the business deal that she and her brothers, Ben and Oscar, put together with William Marshall of Chicago. Ben, Oscar, and his son Leo conspire to steal $88,000 in Union Pacific bonds from Horace's safe deposit box for the deal money. Horace discovers the theft and tells Regina, saying that he is leaving her only those bonds and nothing else in his new will. He then has a heart attack and is unconscious, soon to die, as the cold-blooded Regina tells Ben that she wants 75% of the Hubbard share of the new venture in exchange for the bonds, "and if I don't get it, I'm going to put the three of you in jail." "Greedy Girl" is Ben's reply. After the optional ending, as edited in this anthology, the ensemble scene resumes, and Regina repeats and strengthens her threats. Oscar says to Ben, "Are you going to let her do this?" Ben replies, "You have a suggestion?" Regina states, "You're a good loser, Ben. I like that." Ben's aria then continues.

THE SAINT OF BLEECKER STREET

- music and libretto by Gian Carlo Menotti
- opened on Broadway on December 27, 1954 at the Broadway Theatre, New York City

Ah, poor Michele

from Act I, scene 1
setting: Greenwich Village, New York City, the present; a cold-water flat in the tenements of Bleecker Street
character: Don Marco

A brother and sister, Michele and Annina, are both driven by Catholicism, she by her deep faith and the stigmata that appear on her hands, he by his hatred of religion. Annina is quite ill and has had another vision with stigmata. Michele returns home and is infuriated by the people gathered to witness the miraculous event. He confronts Don Marco, a priest, charging him to stay away from his sister.

SHOW BOAT

- music by Jerome Kern
- book and lyrics by Oscar Hammerstein II, based on the novel by Edna Ferber
- opened on Broadway on December 27,1927 at the Ziegeld Theatre, New York City

Ol' Man River

from Act I, scene 1
setting: the show boat *Cotton Blossom* on the Mississippi River, docked at the levee at Natchez, Mississippi, c1890
character: Joe

Cap'n Andy's show boat, the *Cotton Blossom*, travels up and down the Mississippi. His daughter, Magnolia, has just met and become instantly infatuated with Gaylord Ravenal, a river gambler. Joe is a wise soul, a handy-man/servant/all around worker on the boat, coupled with Queenie, a servant. Magnolia runs into Joe, and breathlessly asks, "Did you see that young man I was talkin' to?" He replies, "Yep, I seed him, seed a lot like him on de river." Magnolia runs off to tell others of her newfound beau, and Joe says, after she leaves, "Better ask de ol' river what he thinks, he knows all 'bout dem boys... he knows all 'bout everythin'..." He sits on a nearby box, takes out a knife, picks up a piece of scrap wood and idly starts to whittle as he begins to sing "Ol' Man River," about the oppression of this life compared to the ongoing, timeless flow of the Mississippi. *Show Boat* is musical theater, not opera. However, this song is certainly for an operatic voice, and has the expanse of an aria in its design and subject matter. It is truly an "American aria" by any liberal definition, and an essential part of the heart of greatest of American stage music for a bass or bass-baritone. *Show Boat* was a pioneering landmark in American theater music, paving the way for serious musicals and operas on Broadway.

STREET SCENE

- music by Kurt Weill
- libretto by Elmer Rice, after his own play of the same name
- lyrics by Langston Hughes and Elmer Rice
- first performed on December 16, 1946 at the Schubert Theatre in Philadelphia; opened on Broadway on January 9, 1947 at the Adelphi Theatre, New York City

Let things be like they always was

from Act I
setting: the sidewalk in front of New York City tenement, the present; a hot evening in June
character: Mr. Maurrant

This slice-of-life opera looks at several working-class families living in a New York City tenement, centered on the Maurrants: Frank, a rough stagehand, his wife Anna, who is having an affair, their young adult daughter Rose, and ten-year-old Willie. Frank Maurrant is an angry man, suspicious of his wife's infidelity, and also of Rose's dates. Several of his neighbors argue about how to raise children, moving quickly to animated talk of politics. Maurrant lunges for Kaplan, a liberal thinker, intending to hit him. The fight is avoided, but Maurrant is left with several of his neighbors to speak his mind.

SWEENEY TODD
The Demon Barber of Fleet Street

- music and lyrics by Stephen Sondheim
- book by Hugh Wheeler
- first performed on February 6, 1979 at the Uris Theatre, New York City; the official Broadway opening at the same theater was on March 1, 1979

Epiphany

from Act I
setting: Victorian era London; Sweeney Todd's barber shop
character: Sweeney Todd

Benjamin Barker was a barber in London, in love with his beautiful young wife, Lucy, and happy in their life with a young daughter. Judge Turpin lusted after Lucy and conspired to have Barker convicted on trumped-up charges and sent away from the country as a prisoner. Many years later he has escaped and returned to London as Sweeney Todd, determined to avenge his fate. Todd has opened a barber shop above Mrs. Lovett's pie shop. He slits the throats of customers, furnishing her with meat for her pie fillings. Todd had the hated Judge Turpin in his barber chair, but before he could exact his revenge, Anthony interrupts and infuriates the judge. The judge states that he will never come back again and an irate Sweeney drives Anthony from the shop. Mrs. Lovett hurries in to see what all the shouting is about. The aria has been adapted for this edition, eliminating a few lines sung by Mrs. Lovett near the beginning of the piece. The composer created a new aria ending especially for this edition.

TARTUFFE

- music and libretto by Kirke Mechem, based on the play by Molière
- commissioned by the American Opera Project; first performed on May 27, 1980 at the Herbst Theatre, San Francisco

Every day at church

from: Act I
setting: 17th-century Paris, an elegant parlor in a wealthy home
character: Orgon

Molière's classic comedy is about how Tartuffe, a religious hypocrite, finagles his way into a wealthy, middle-class Parisian home and nearly brings the family to ruin before the king intervenes. At this point in the plot Orgon, the master of the house, has returned home. Dorine, the maid, trys to tell him that his wife has been ill. But he is not interested in such news. He asks about Tartuffe. He is alone on the stage as he sings this aria until, near the end, Elmire, his wife, joins him. He does not notice her and continues his unabated praise of Tartuffe.

TEA

- music by Tan Dun
- libretto by Tan Dun and Xu Ying, translated by Diana Liao
- commissioned by Suntory Hall, Tokyo, for the new century; first performed there on October 22, 2002

Venus of the East

from Act I, scene 2
setting: ChangAn, capital of ancient China
character: Emperor/Seikyo

This impressionistic and symbolic opera, borrowing from Japanese and Chinese opera traditions, is framed by the meaningful ritual of a tea ceremony. The prince and princess (Lan) are performing a puppet opera for their father, the emperor, at the palace. They are interrupted by Seikyo, a prince from Japan, still in love with Lan after a meeting of ten years past. Seikyo first asks the emperor for a theme, and is given tea to address with improvised poetry. The emperor asks Seikyo, "are you also good at couplets?" To which Seikyo replies, "Give me the first line, majesty." This aria, about who will win the love of Lan, has two strophes and is sung by two different characters, but works very well as a solo. The first strophe, a question, is sung by the emperor; the second, in reply, is sung by Seikyo. Tan Dun, born in China, has lived in the US since 1986.

THE TEMPEST

- music by Lee Hoiby
- libretto by Mark Shulgasser, after the play by Shakespeare
- commissioned by Des Moines Metro Opera; first performed there on June 21, 1986

Our revels now are ended

from Act III, scene Masque
setting: Prospero's island, isolated and of indeterminate location
character: Prospero

A violent storm, created by the master sorcerer Prospero, the rightful but exiled duke of Milan, has caused the wreck of a ship carrying his deceitful brother and others. The survivors make their way to the island, but do not immediately find one another. Among them is Ferdinand, son to the king of Naples. He and Miranda, Prospero's daughter, fall in love. She has never before seen another human other than her father. Prospero puts Ferdinand through some tests of his character and earnestness, which the young man passes. Prospero gives his consent to marriage, but first summons a vision of three ancient goddesses, Iris, Ceres, and Juno, who bless the union. Prospero suddenly remembers a conspiracy among some on the island to kill him, and irritated, ends the vision. Ferdinand and Miranda are confused by the abrupt ending of the beautiful masque. The wise Prospero replies with this philosophical aria, calming their confusion at his sudden change of mood. Describing a perspective on the vision they have just seen, he ends with one of the most famous of Shakespeare lines, "We are such stuff as dreams are made on, and our little life is rounded with a sleep." The aria corresponds to Act IV (which only has one scene) in the play. (This synopsis only addresses the one pertinent sub-plot of the several in this complex play.)

VANESSA

- music by Samuel Barber
- libretto by Gian Carlo Menotti, based on the Gothic stories of Isak Dinesen
- commissioned by the Metropolitan Opera; first performed there on January 15, 1958

You rascal, you! I never knew you had a soul

from Act II
setting: a northern country, c1905; a lavish New Year's Eve party at the country mansion of a Baroness and her daughter, Vanessa
character: the Old Doctor

The Old Doctor (he has no other name in the opera) is a longtime friend of Vanessa and her mother, the Baroness. The Doctor finds Nicholas, the major-domo, handling the rich furs that women guests have taken off before entering the party. He sees Nicholas rubbing his cheek against a fur, sighing, and taking in the feminine fragrance, and hears him say, "This is all I shall ever know of such women." The Old Doctor, a little tipsy, sings his confidential thoughts to Nicholas in the aria.

For ev'ry love there is a last farewell

from Act III, scene 2
setting: a northern country, c1905; the drawing room of the country mansion of a Baroness and her daughter, Vanessa
character: the Old Doctor

The middle-aged Vanessa and the young Anatol have are now married and preparing to leave the estate to move to Paris. They supervise as the servants pack the sleigh. The Old Doctor, who delivered Vanessa as a baby, reminisces to her as he prepares to say goodbye.

WUTHERING HEIGHTS

- music by Bernard Herrmann
- libretto by Lucille Fletcher, adapted from the novel by Emily Brontë
- composed 1943-51; first performed on November 6, 1982 at the Portland Opera

Man that is born of a woman

from Act I, scene 1
setting: Yorkshire, England, 1840; the main hall at Wuthering Heights, a country manor house; a late afternoon in midsummer
character: Joseph

Emily Brontë's only novel, published in 1847, is the complex, tragic tale of star-crossed lovers Catherine and Heathcliff and generations of their families. The plot has a rich background in the book that is not covered completely in the opera. Some years before, Mr. Earnshaw encountered an apparently homeless orphan, Heathcliff, and brought him to Wuthering Heights to be raised with his children, Catherine and Hindley. Hindley hated Heathcliff from the first, but Catherine and Heathcliff were very close from childhood, both sharing a free-spirited love of the wild moors. At this point in the story Mr. Earnshaw has died. Hindley is running the house, and has reduced Heathcliff to the status of a servant. Hindley accuses his sister Cathy of behaving inappropriately with the free-spirited Heathcliff. As a moral lesson Hindley instructs his servant Joseph to read from the Scriptures for all of them. This is the only opera by the great film composer Bernard Herrmann (1911-75). It was unproduced on stage in his lifetime, although Herrmann conducted a complete recording.

G. Schirmer

AMERICAN ARIA
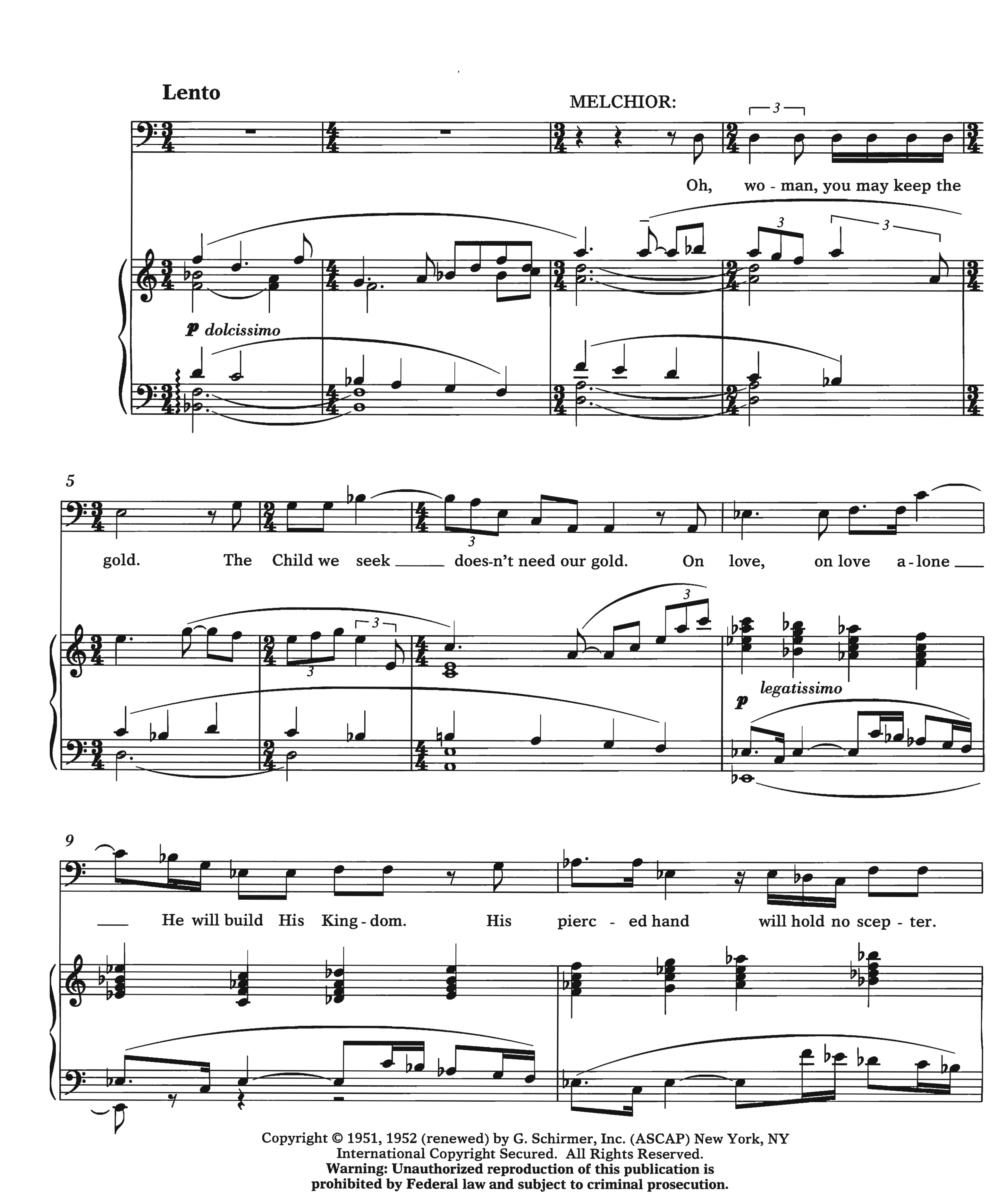
Anthology
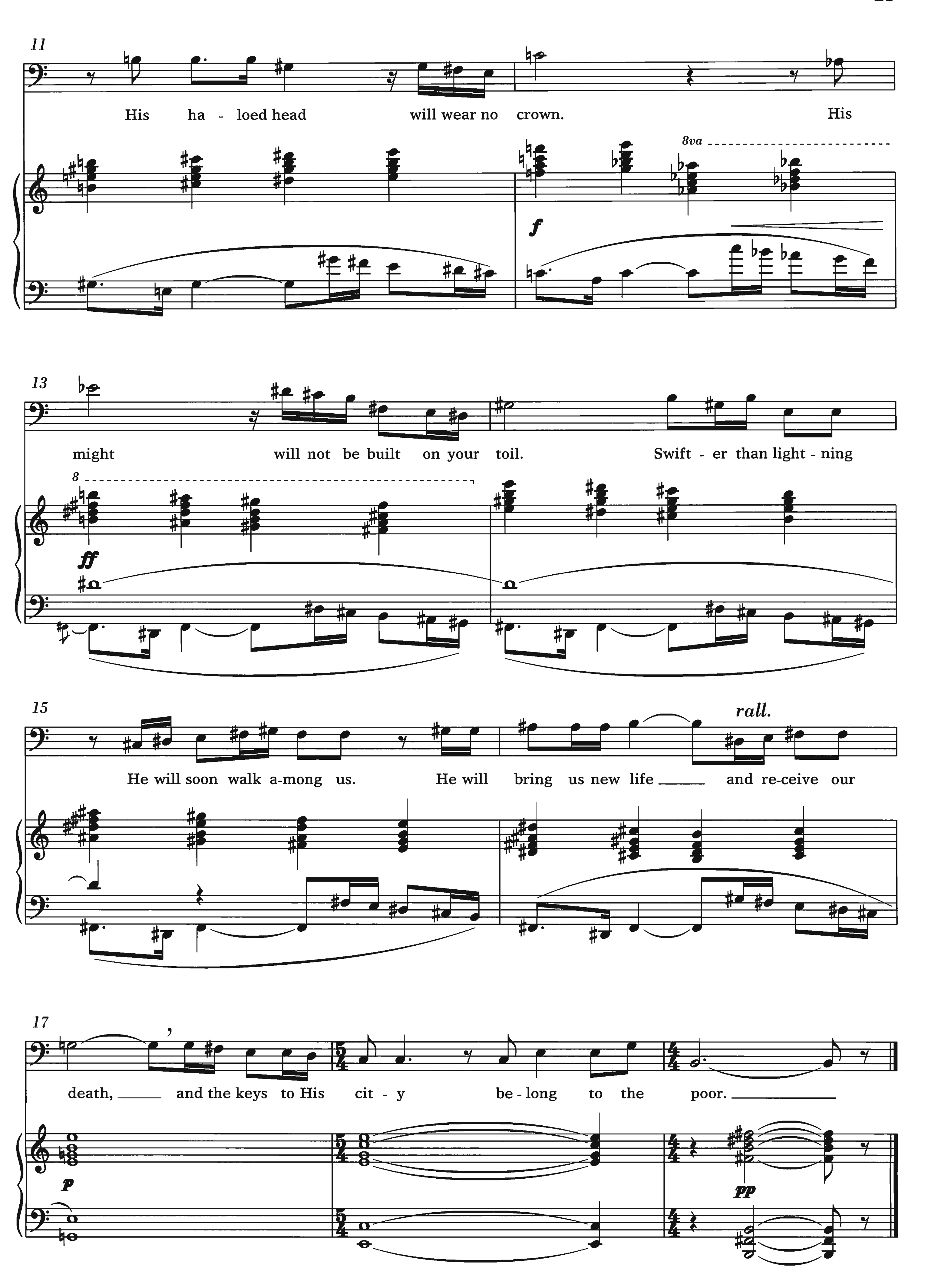
Oh, woman, you may keep the gold

from

AMAHL AND THE NIGHT VISITORS

Gian Carlo Menotti




11
His ha - loed head will wear no crown. His
8va
f
13
might will not be built on your toil. Swift - er than light - ning
8
ff
15
rall.
He will soon walk a-mong us. He will bring us new life and re-ceive our
17
death, and the keys to His cit - y be - long to the poor.
p
pp
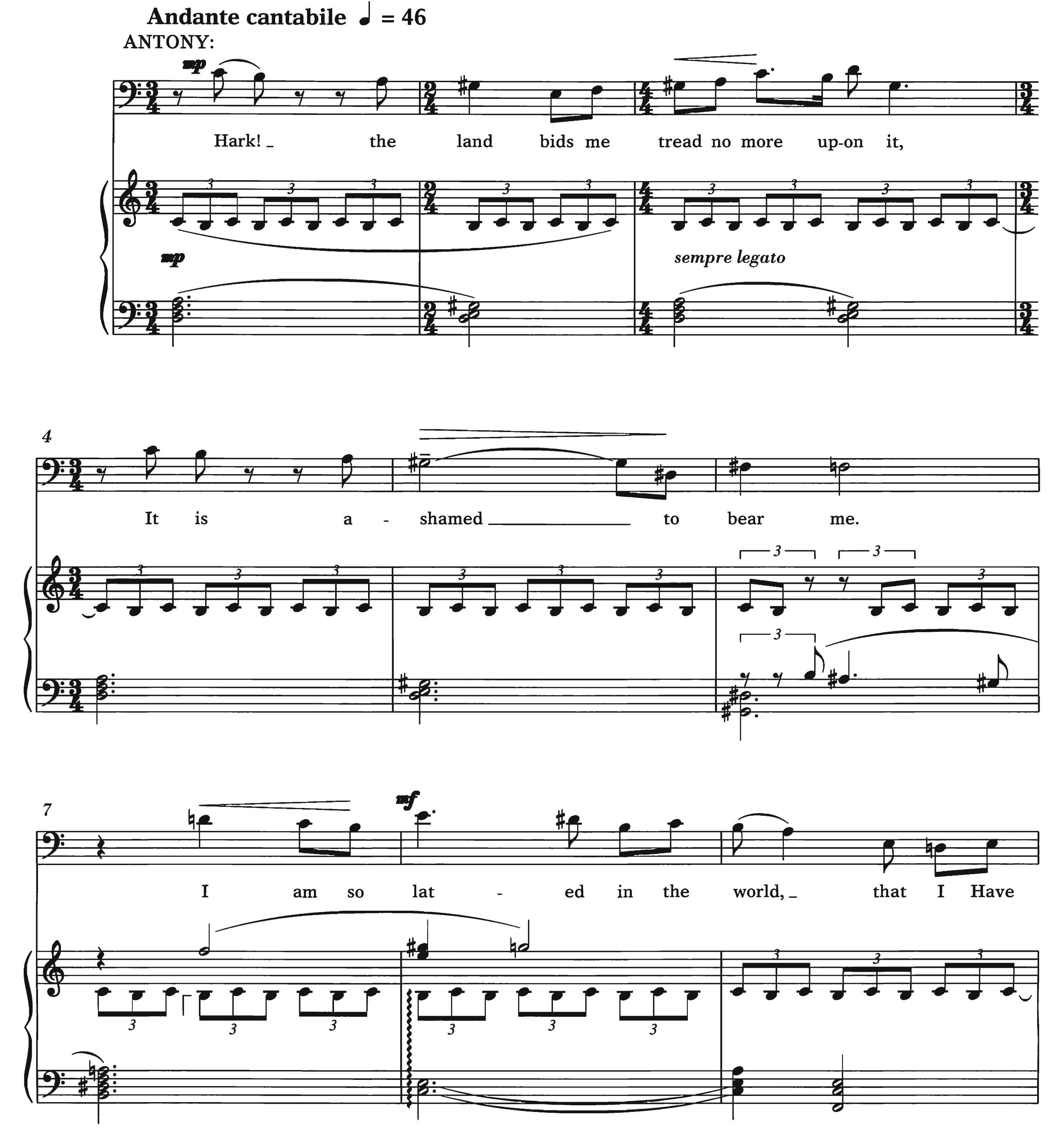
Hark! the land bids me
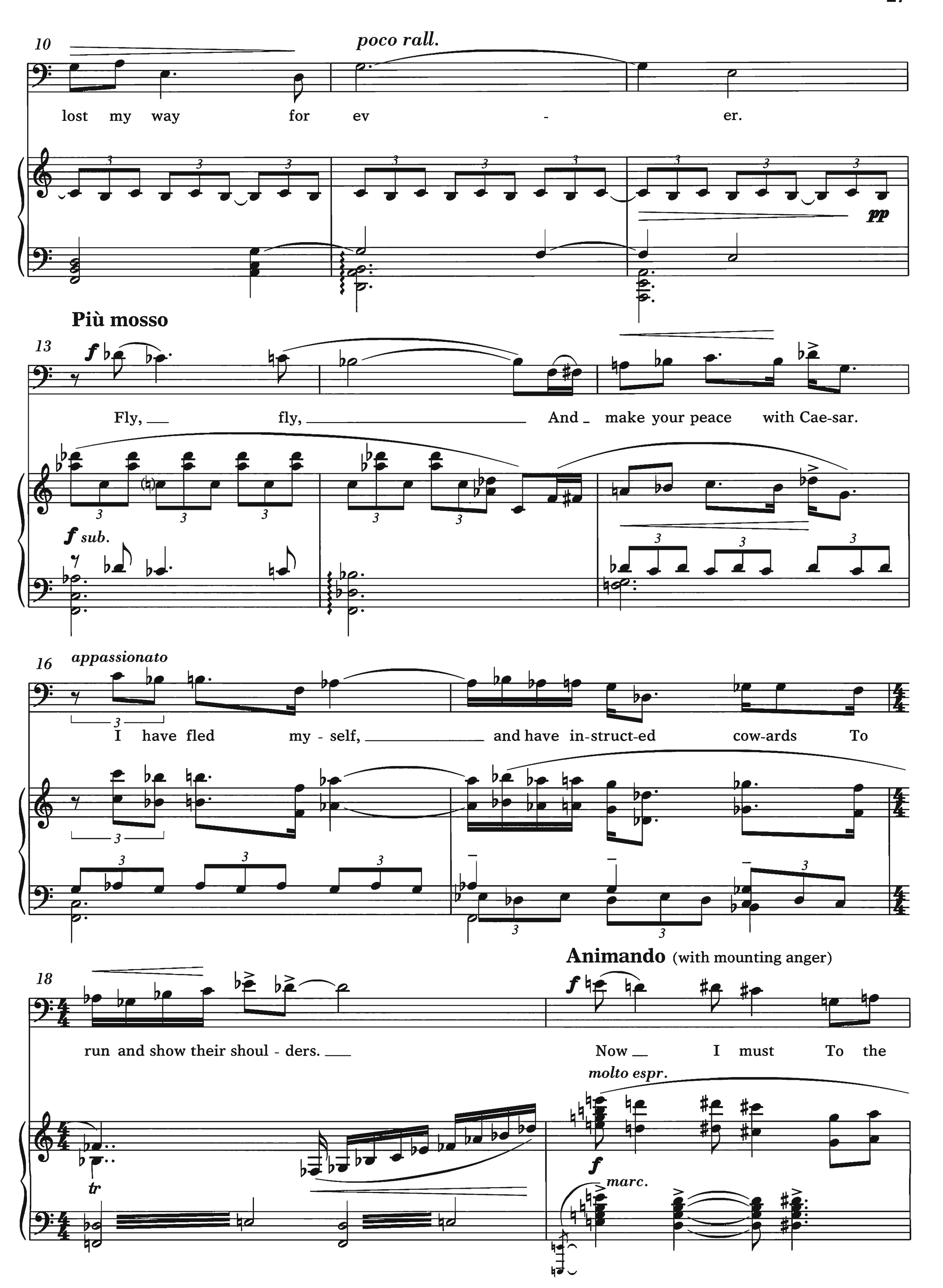
from

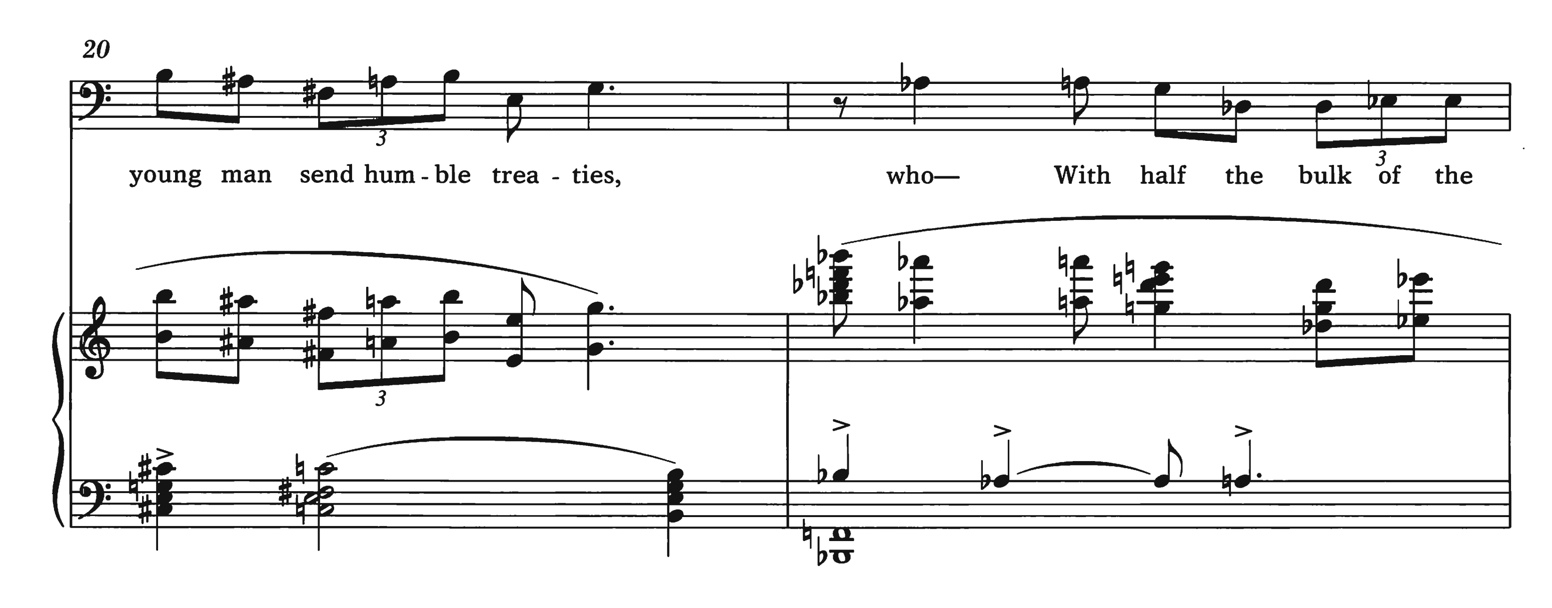
ANTONY AND CLEOPATRA

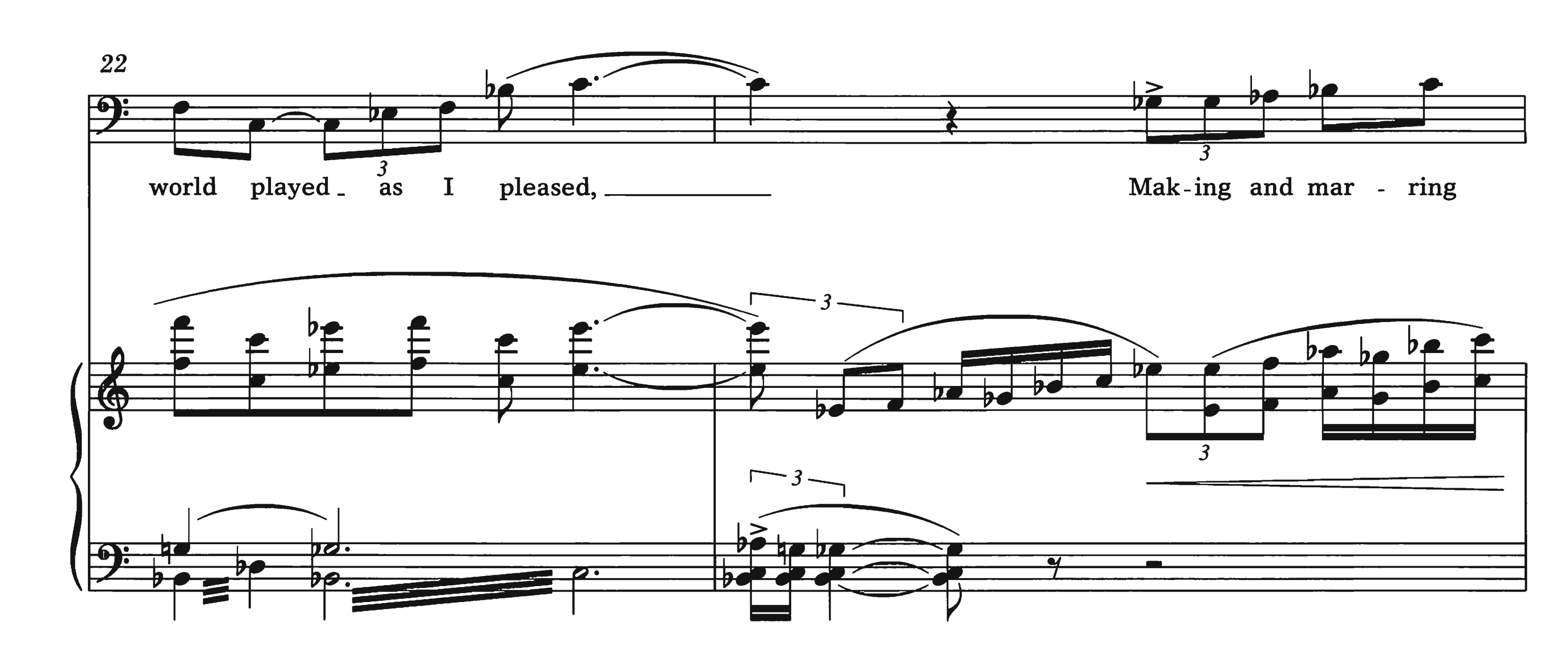
Franco Zeffirelli

Samuel Barber

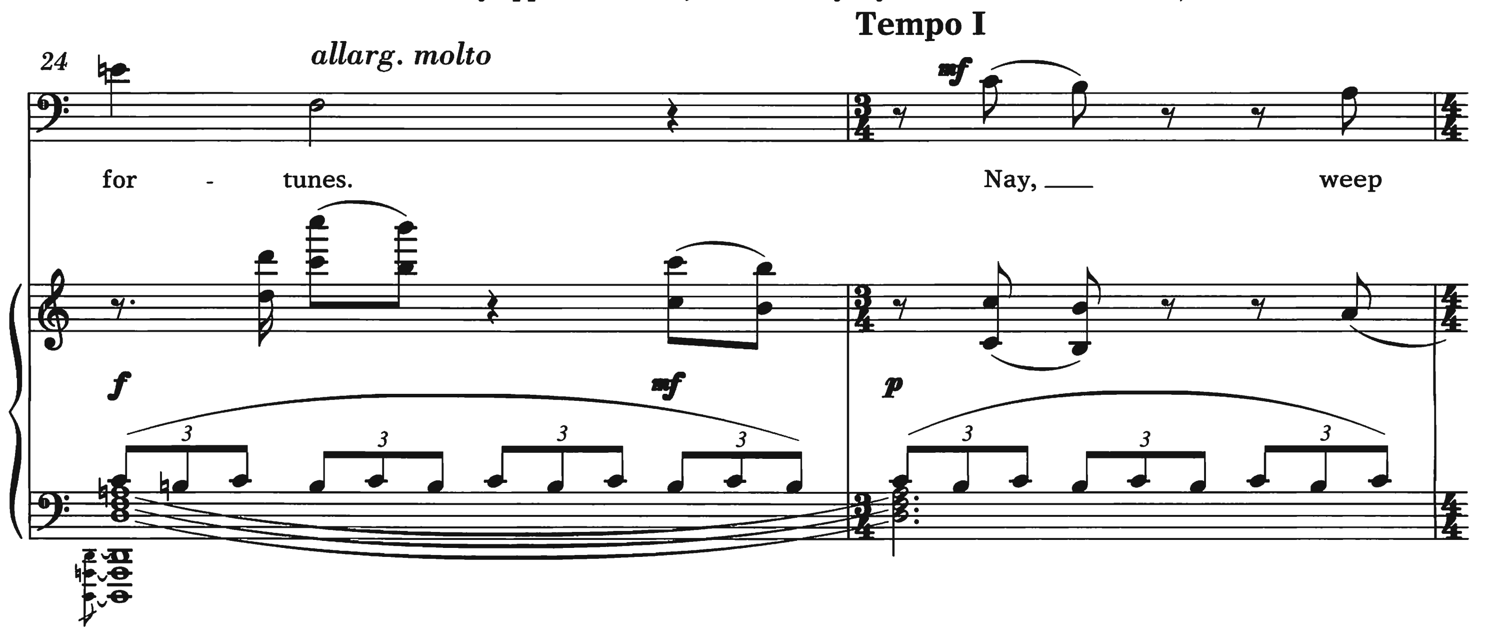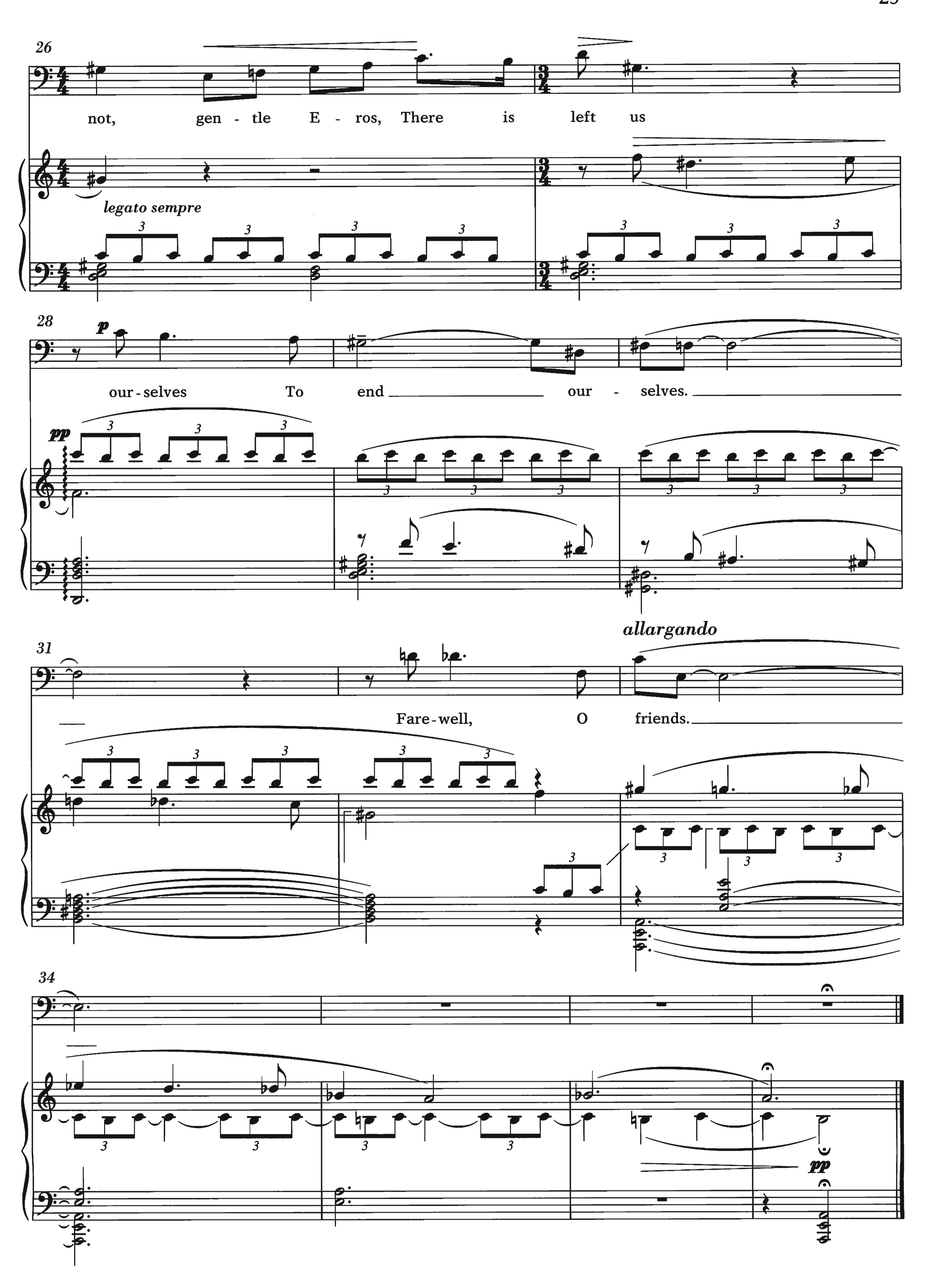



10
poco rall.
lost my way for ev - er.
pp
Più mosso
13
f
Fly, fly, And make your peace with Cae-sar.
f sub.
16
appassionato
3
I have fled my - self, and have in-struct-ed cow-ards To
18
run and show their shoul - ders.
Animando (with mounting anger)
f
Now I must To the
molto espr.
tr
f
marc.





(Completely stunned, Eros sinks to his knees and bursts into loud sobs. Antony approaches him, and tenderly lays his hand on Eros' head.)




26
not, gen - tle E - ros, There is left us
legato sempre
28
p
pp
our - selves To end our - selves.
31
allargando
Fare - well, O friends.
34
pp

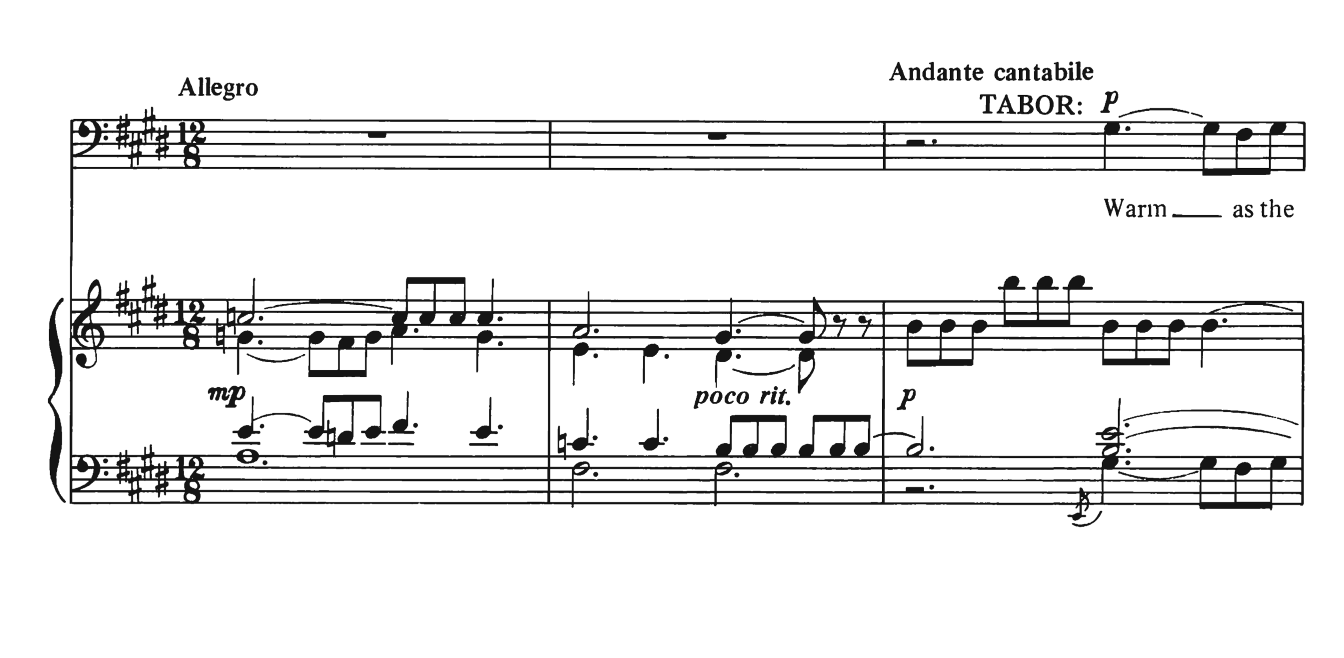
Warm as the autumn light

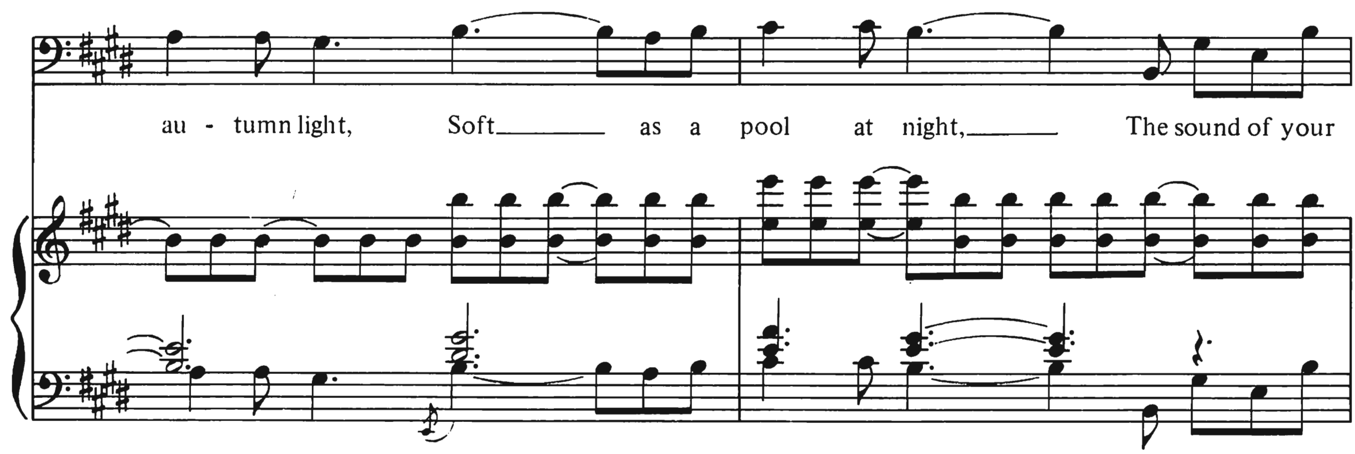
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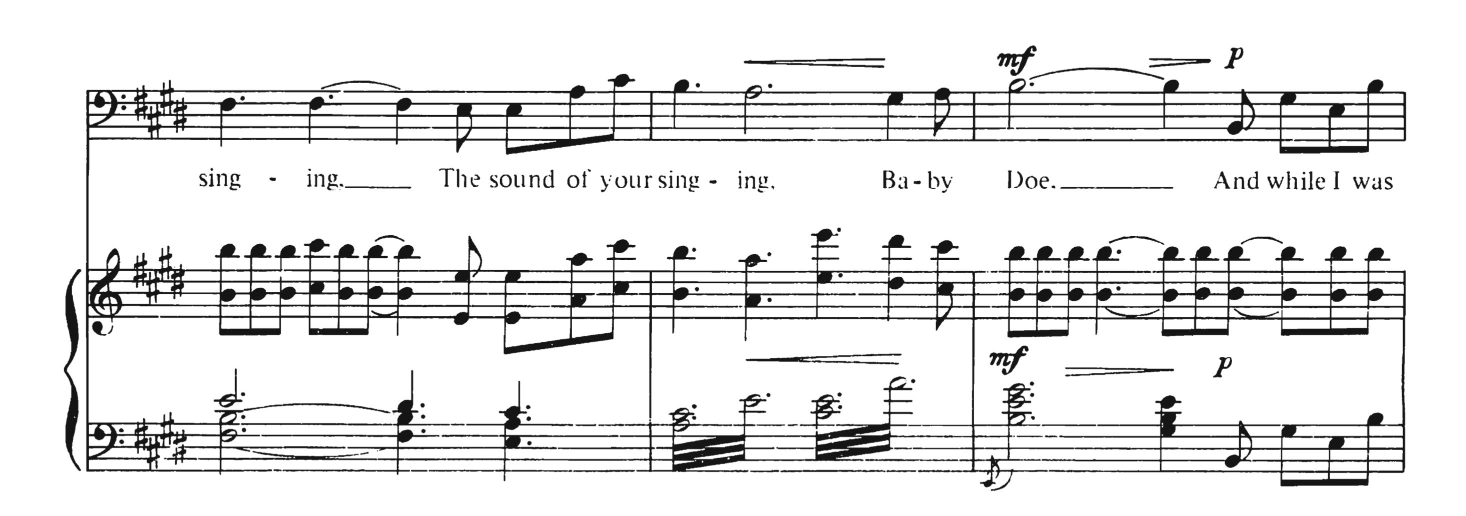
THE BALLAD OF BABY DOE
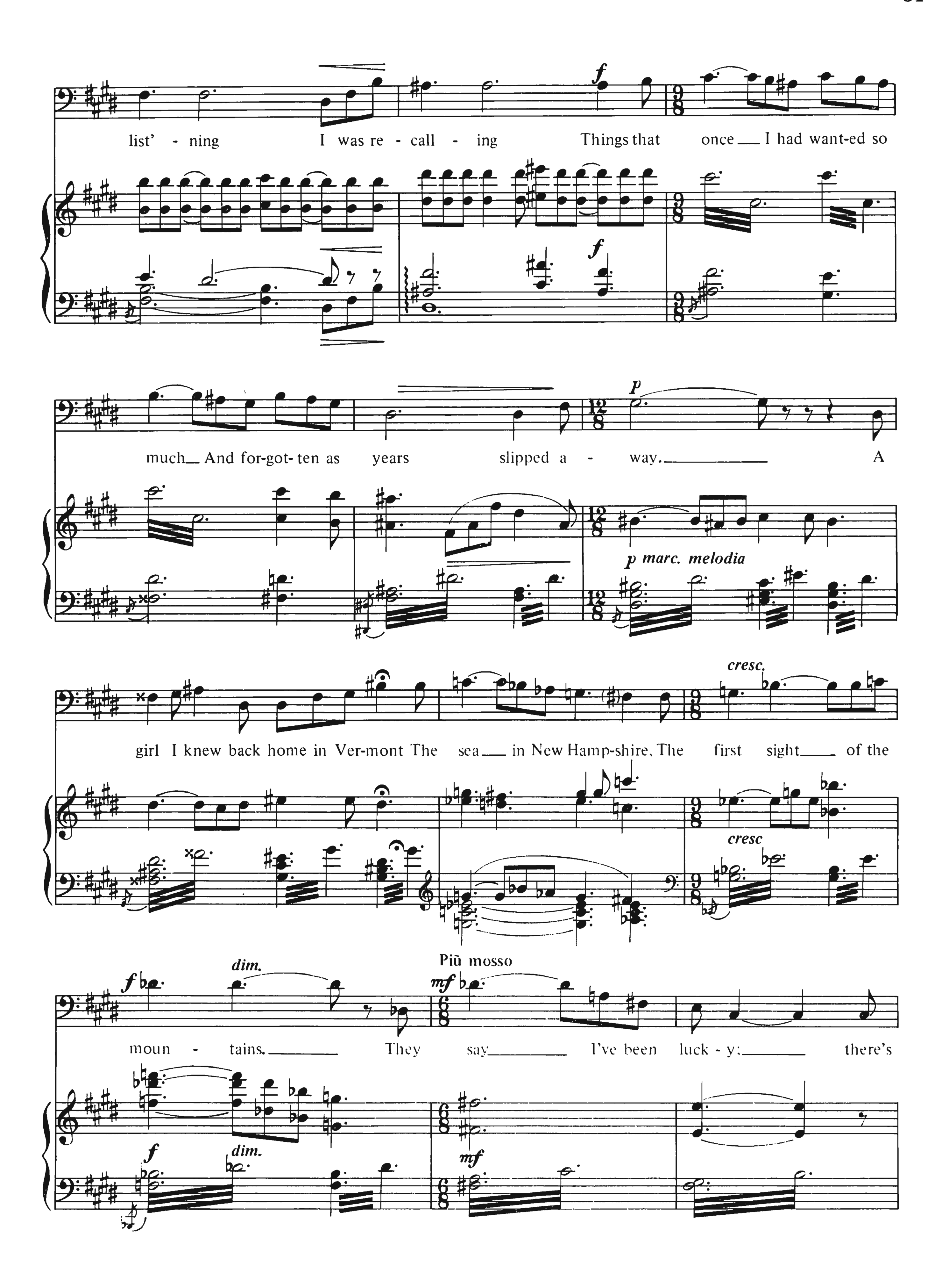
John Latouche
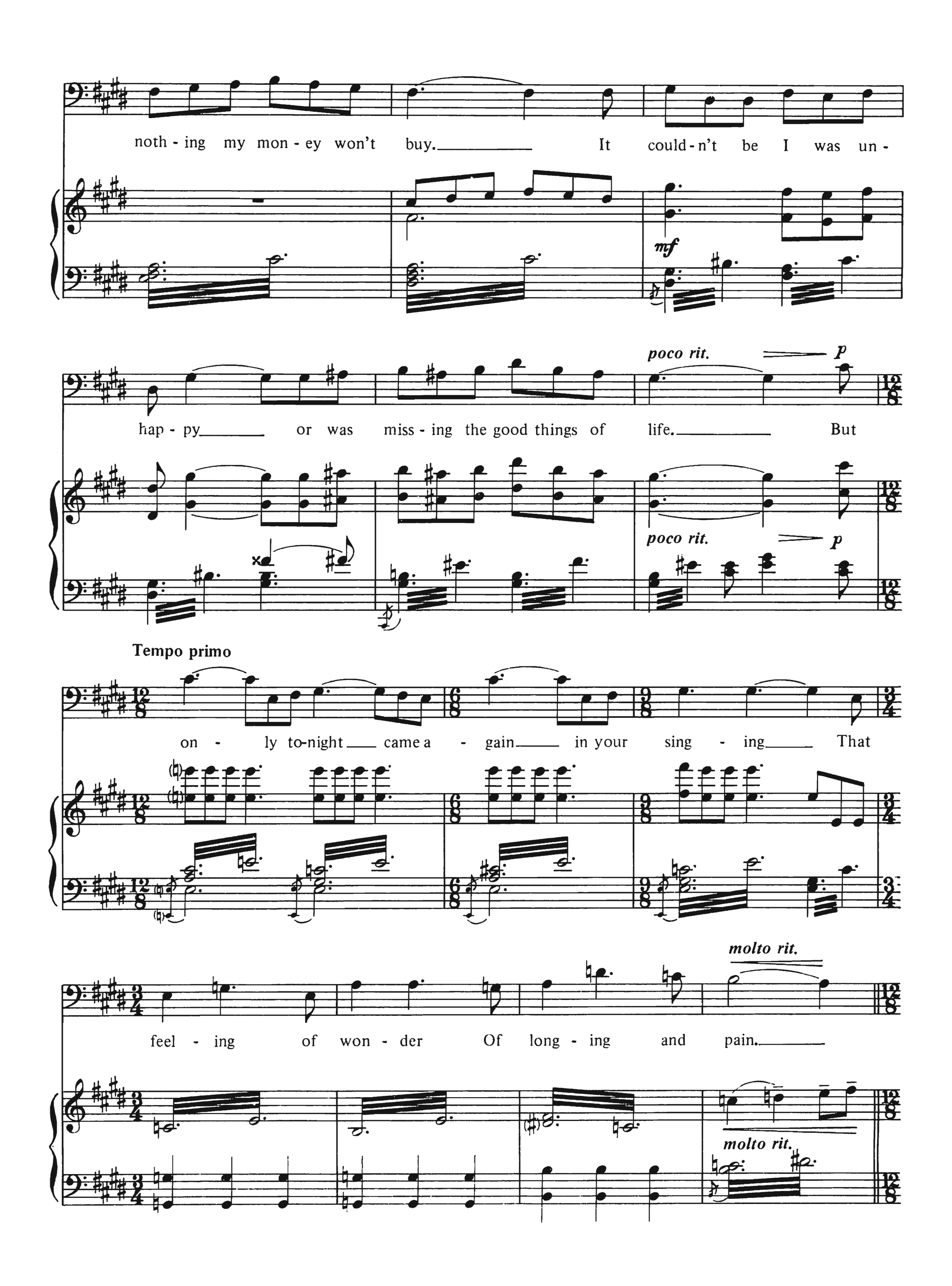
Douglas Moore
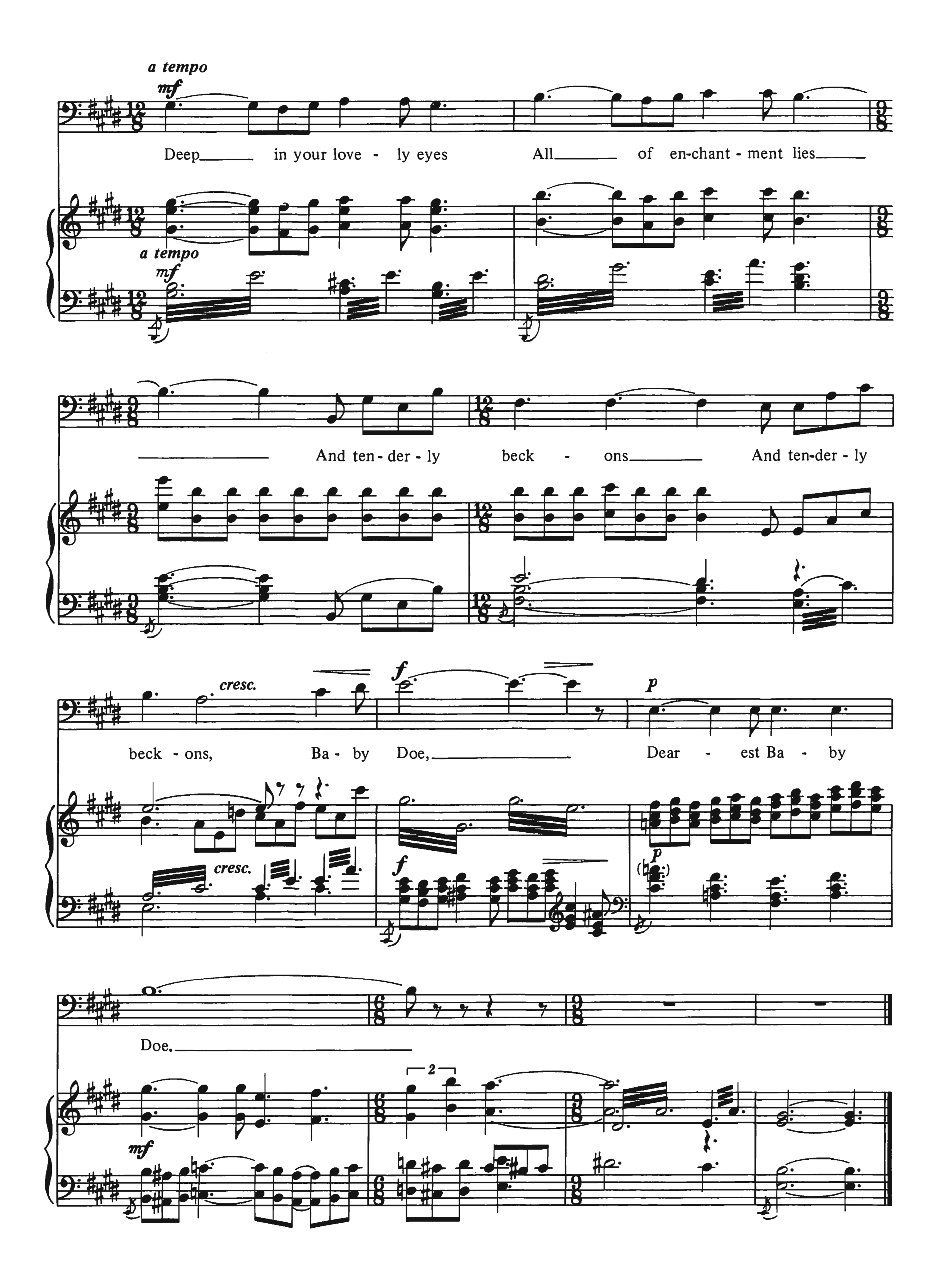







list' - ning I was re - call - ing Things that once I had want-ed so
much And for-got-ten as years slipped a - way. A
p marc. melodia
girl I knew back home in Ver-mont The sea in New Hamp-shire. The first sight of the
cresc.
cresc
moun - tains. They say I've been luck - y: there's
dim.
Più mosso
f
mf
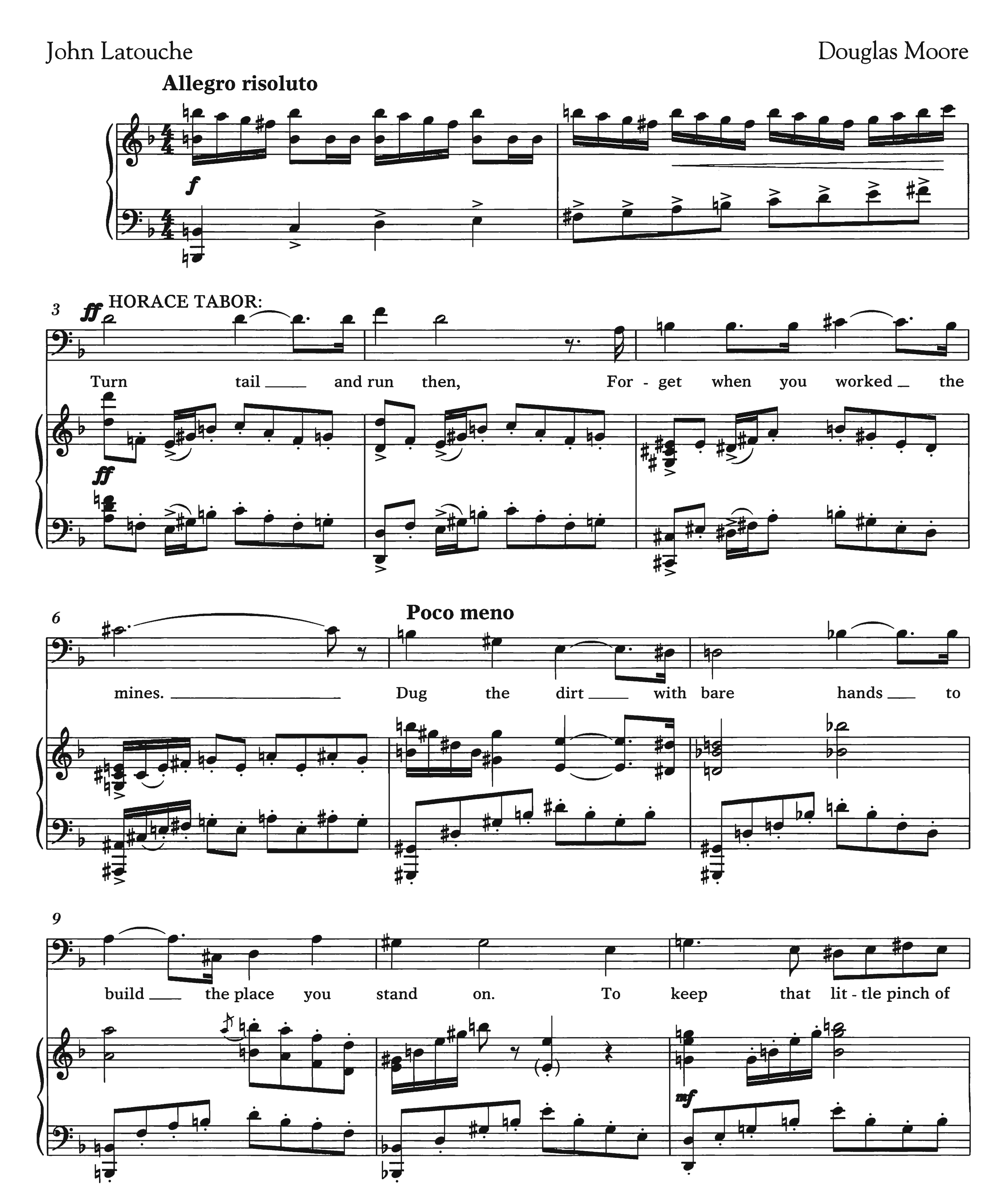

noth - ing my mon - ey won't buy.
It could-n't be I was un -
mf
poco rit.
p
hap - py
or was miss - ing the good things of life.
But
poco rit.
p
Tempo primo
on - ly to-night came a - gain in your sing - ing
That
feel - ing of won - der Of long - ing and pain.
molto rit.
molto rit.
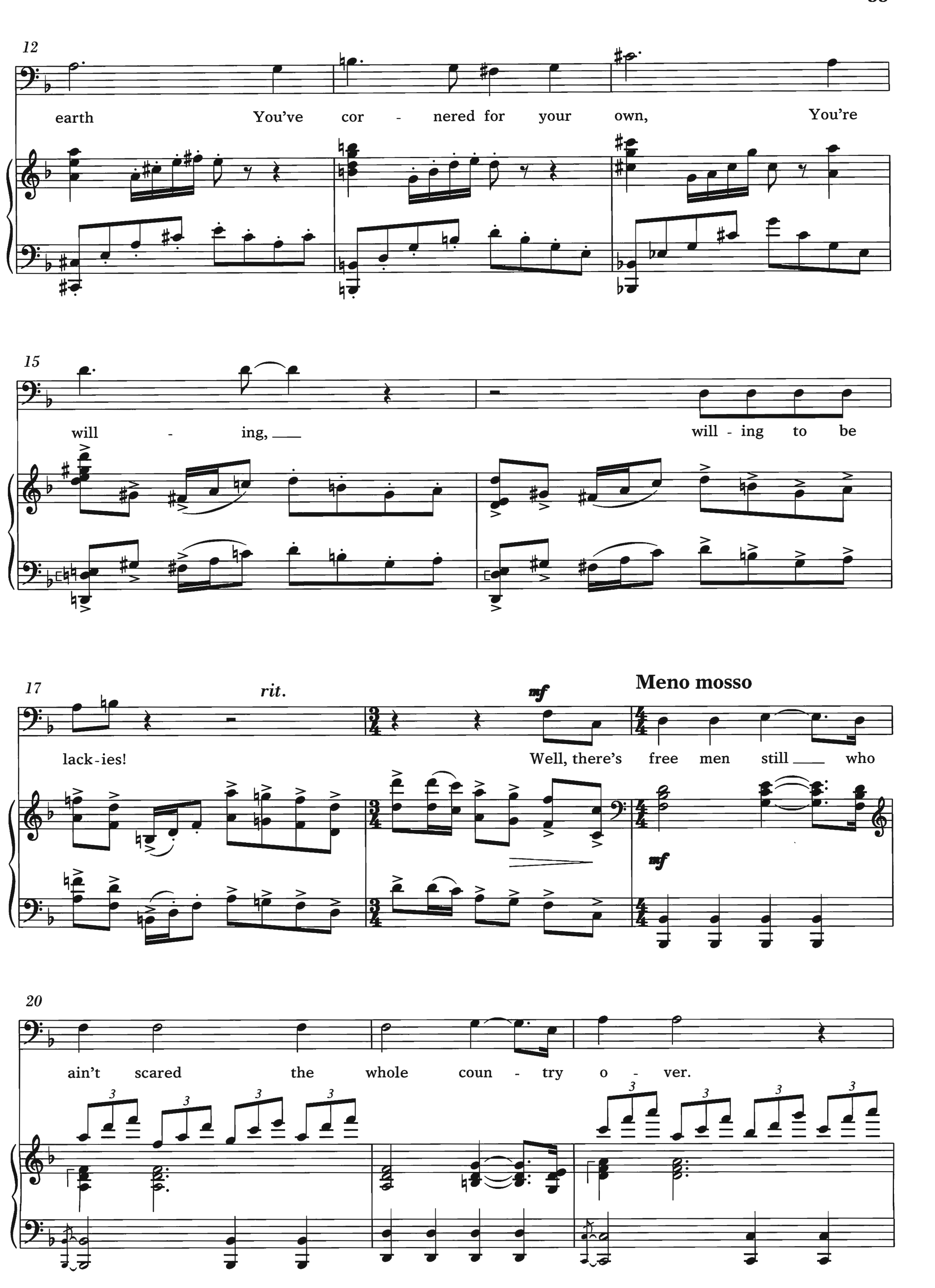

a tempo
mf
Deep in your love - ly eyes
All of en-chant - ment lies
a tempo
mf
And ten - der - ly
beck - ons
And ten-der - ly
beck - ons,
cresc.
Ba - by
f
Doe,
p
Dear - est Ba - by
cresc.
f
p
Doe.
2
mf
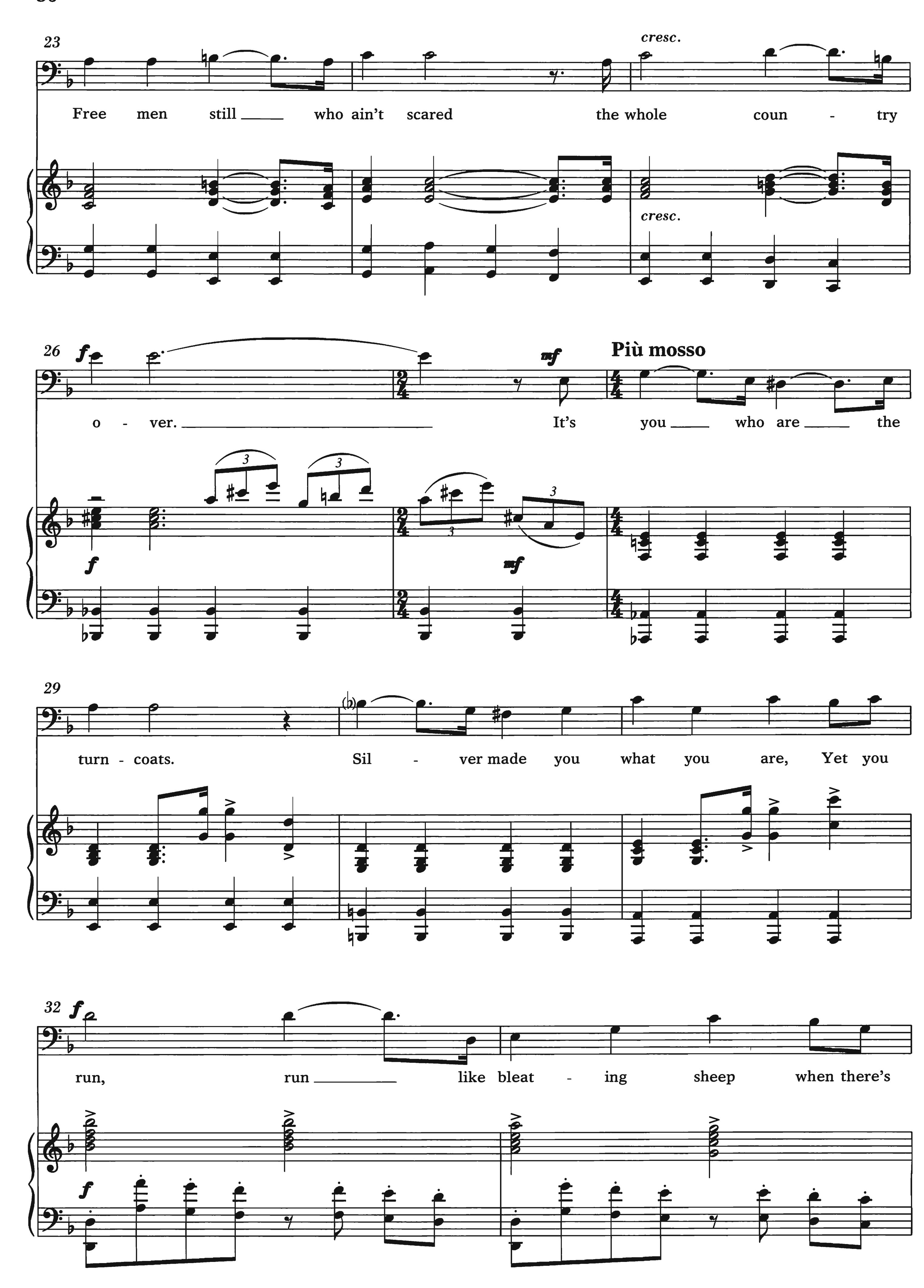
Turn tail and run then
from
THE BALLAD OF BABY DOE
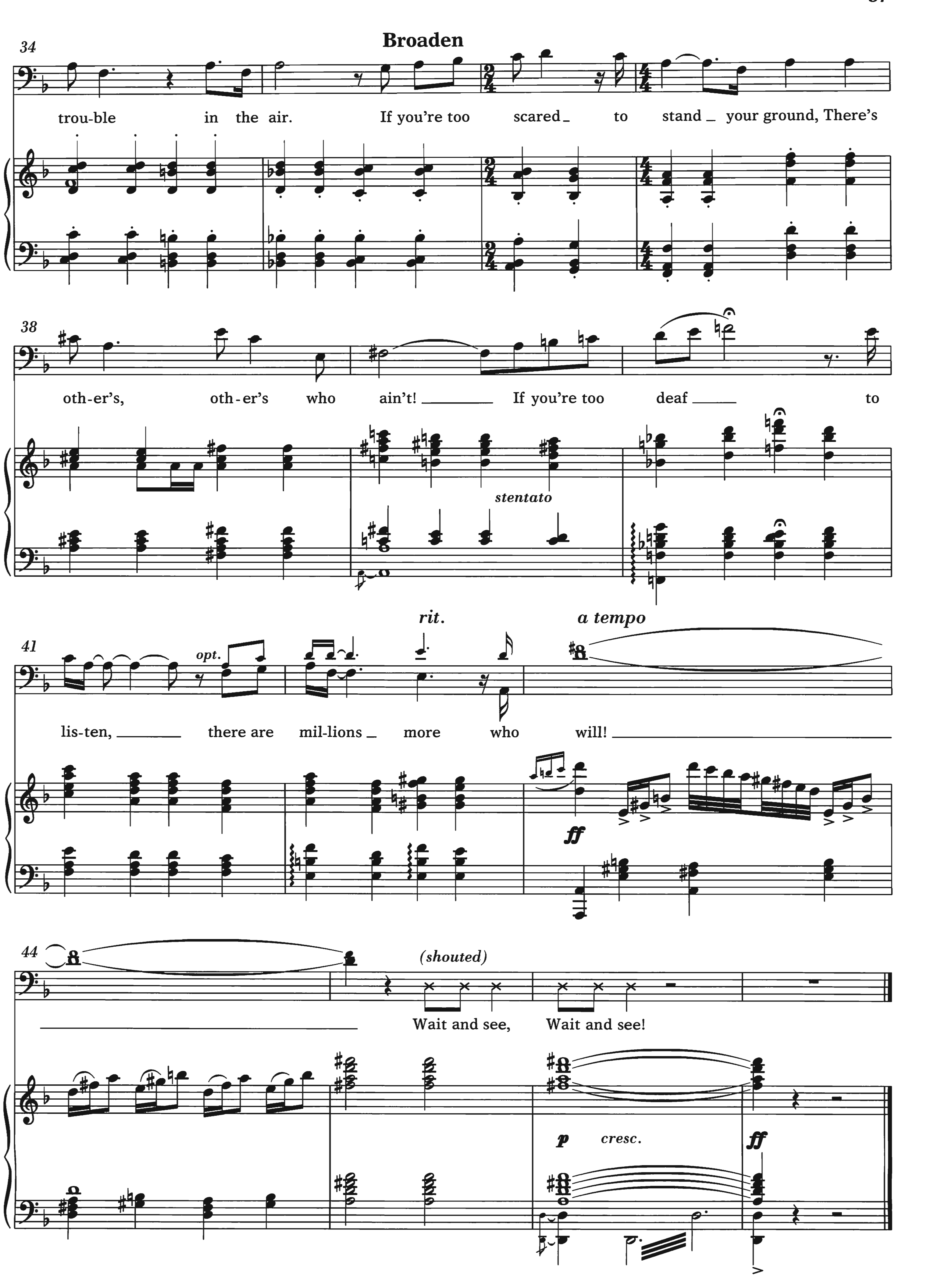
John Latouche

Douglas Moore




12
earth You've cor - nered for your own, You're
15
will - ing, willing to be
17
rit.
mf
Meno mosso
lack-ies! Well, there's free men still who
mf
20
ain't scared the whole coun - try o - ver.


23
cresc.
Free men still who ain't scared the whole coun - try
cresc.
26
f
mf
Più mosso
o - ver. It's you who are the
3
3
3
3
f
mf
29
turn - coats. Sil - ver made you what you are, Yet you
32
f
run, run like bleat - ing sheep when there's
f


34
Broaden
trou-ble in the air. If you're too scared _ to stand _ your ground, There's
38
oth-er's, oth-er's who ain't! If you're too deaf to
stentato
41
opt.
rit.
a tempo
lis-ten, there are mil-lions _ more who will!
ff
44
(shouted)
Wait and see, Wait and see!
p
cresc.
ff

Good people of Leadville
from
THE BALLAD OF BABY DOE

John Latouche

Douglas Moore

Adagio

WILLIAM JENNINGS BRYAN:

Good peo-ple of Lead-ville, I beg of you to

p

p

5 (3+2)

think of me __ as one of your - selves ______ And to for - bear ap - plause ______

p espr.

8
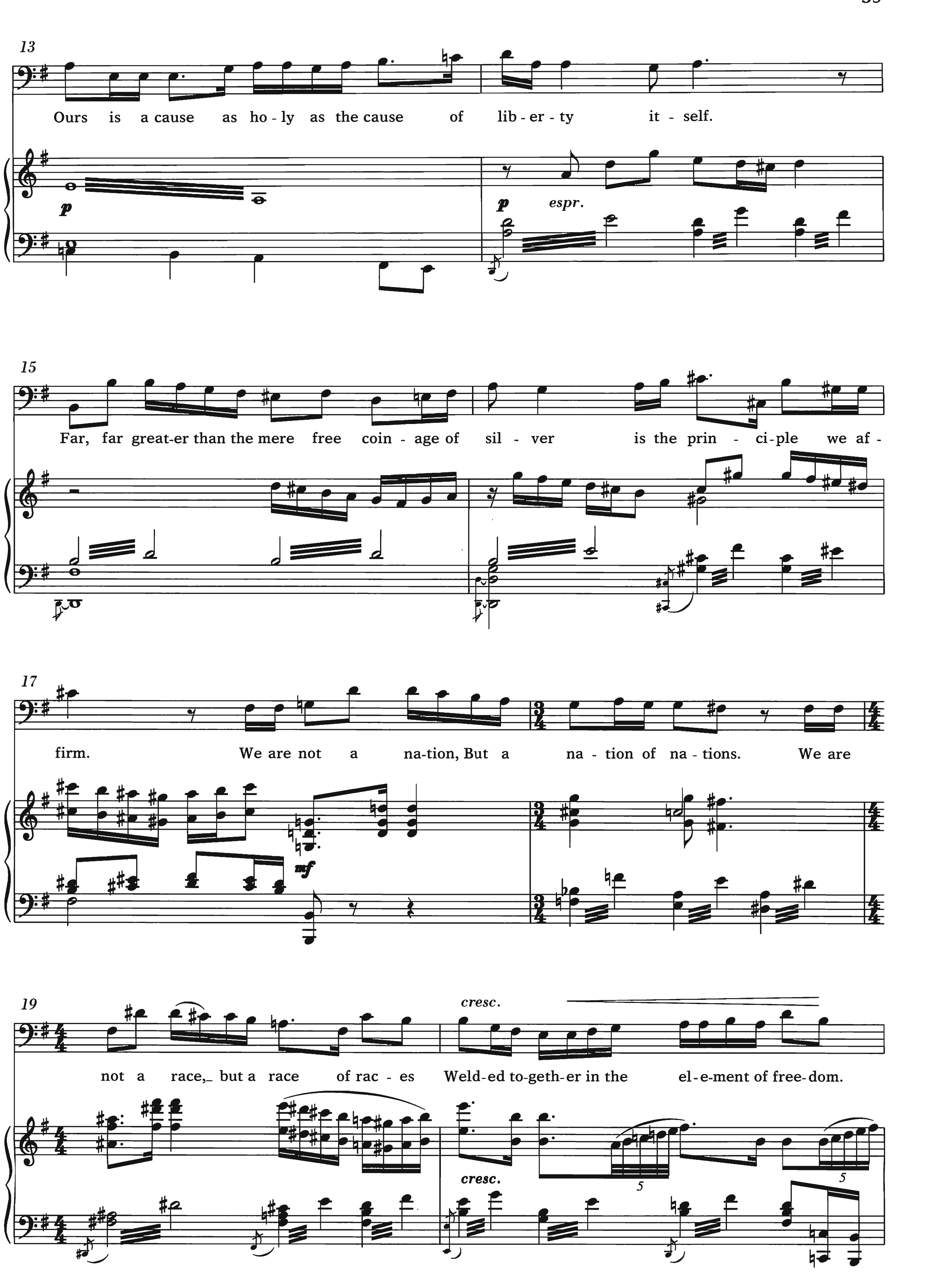
__ for the hum - blest _ cit - i - zen in all the land When clad in the ar-mor of a
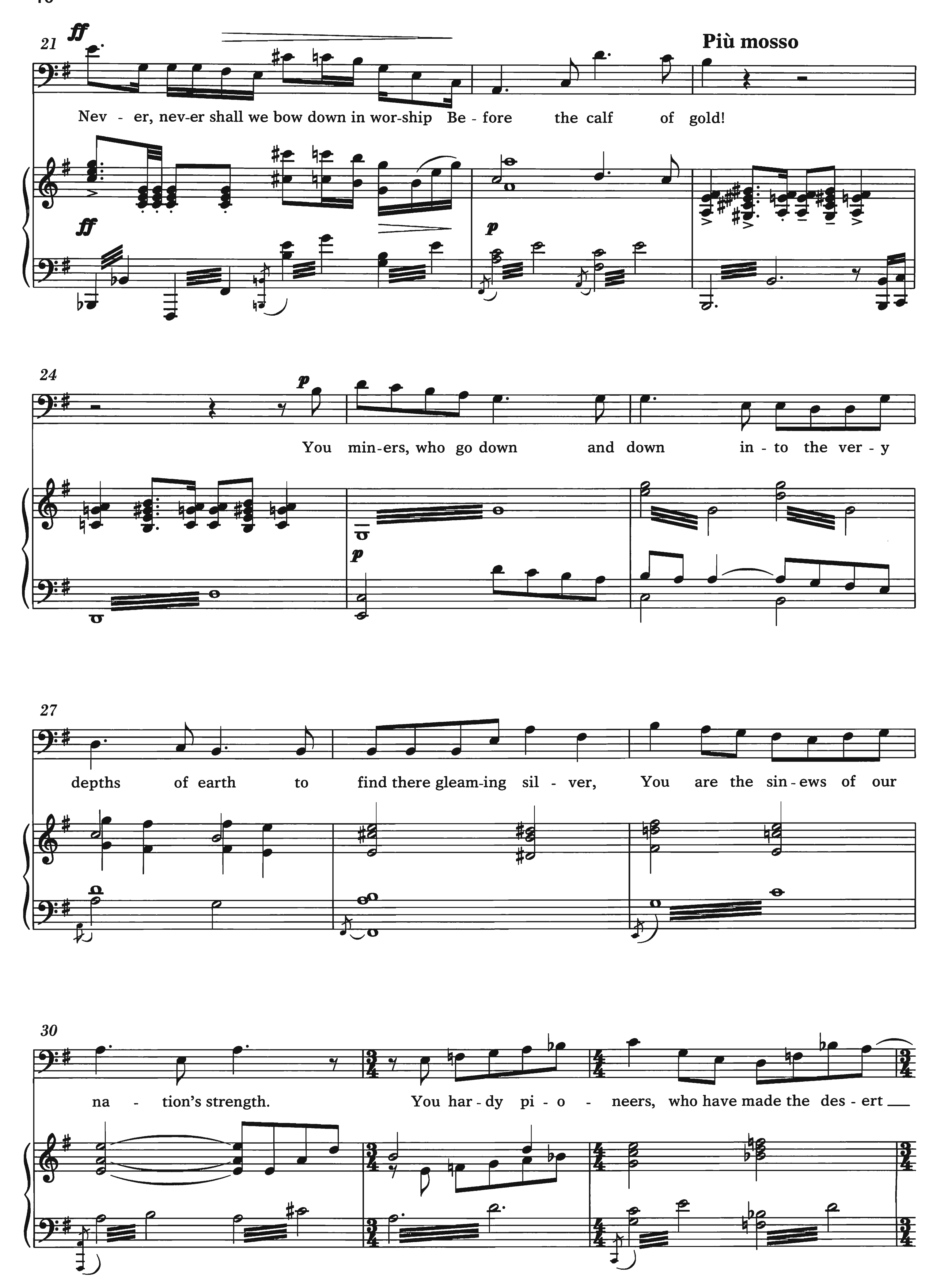
10
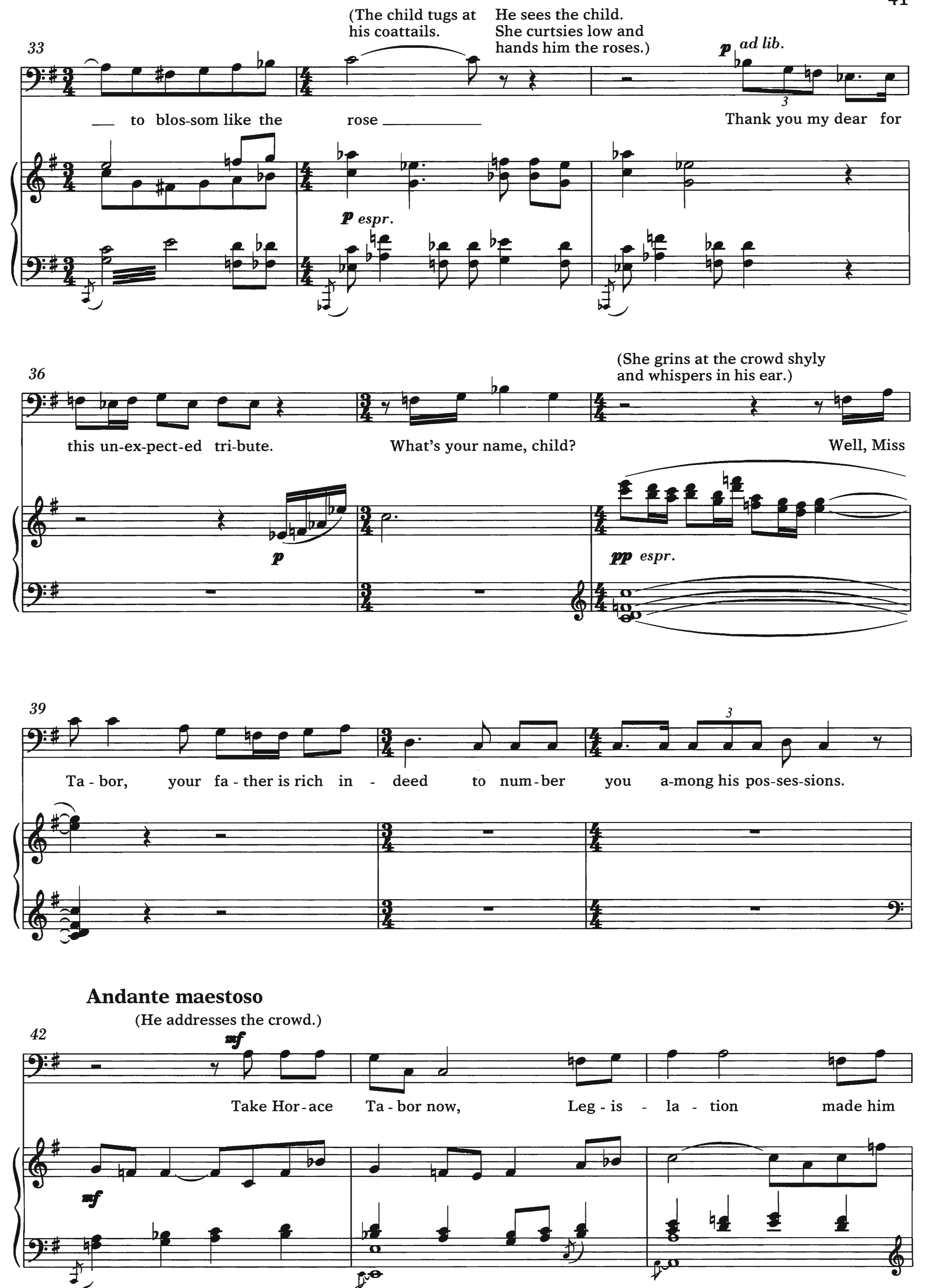
right - eous cause is strong-er than all the hosts of er - ror.
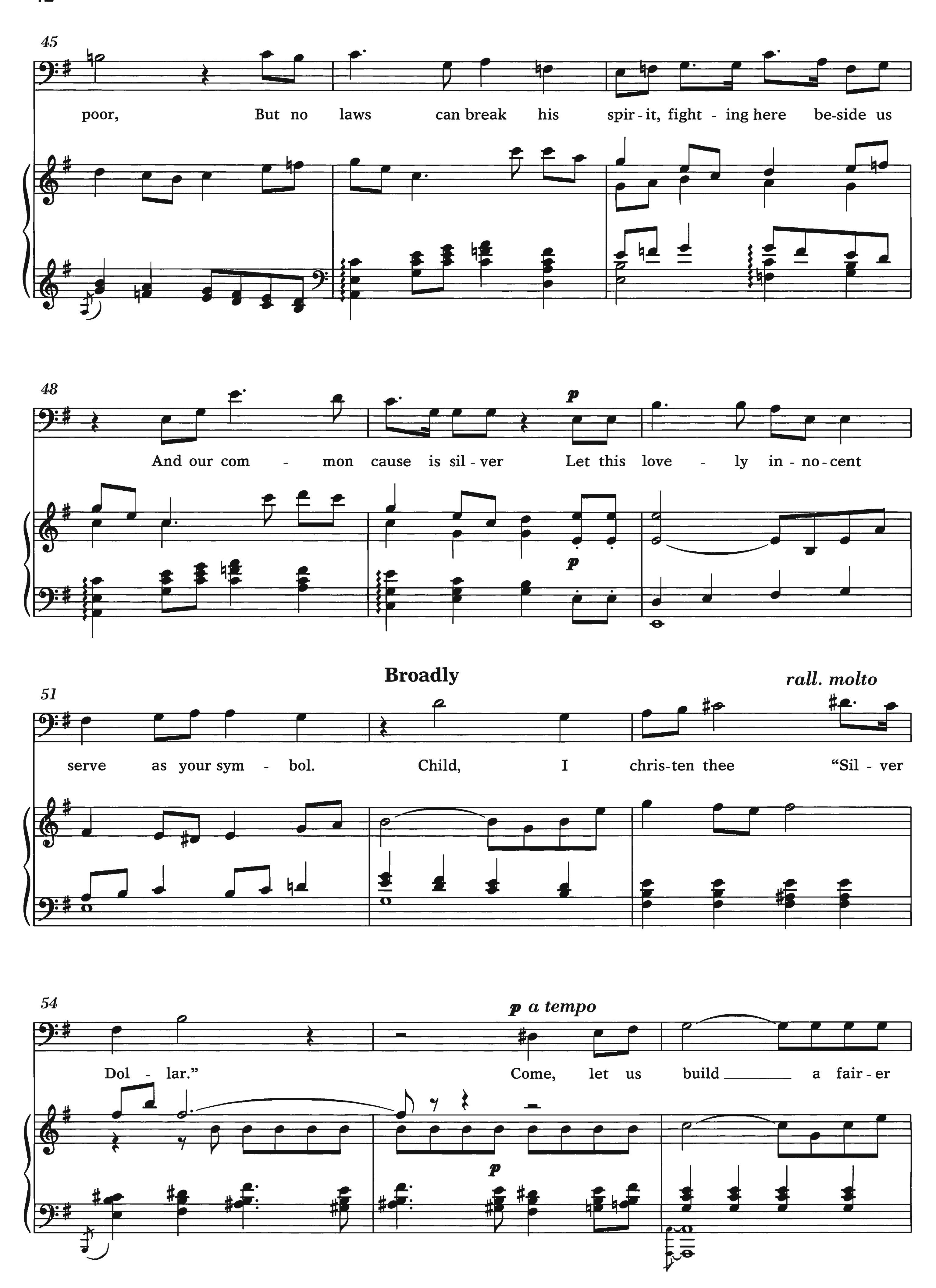
ff
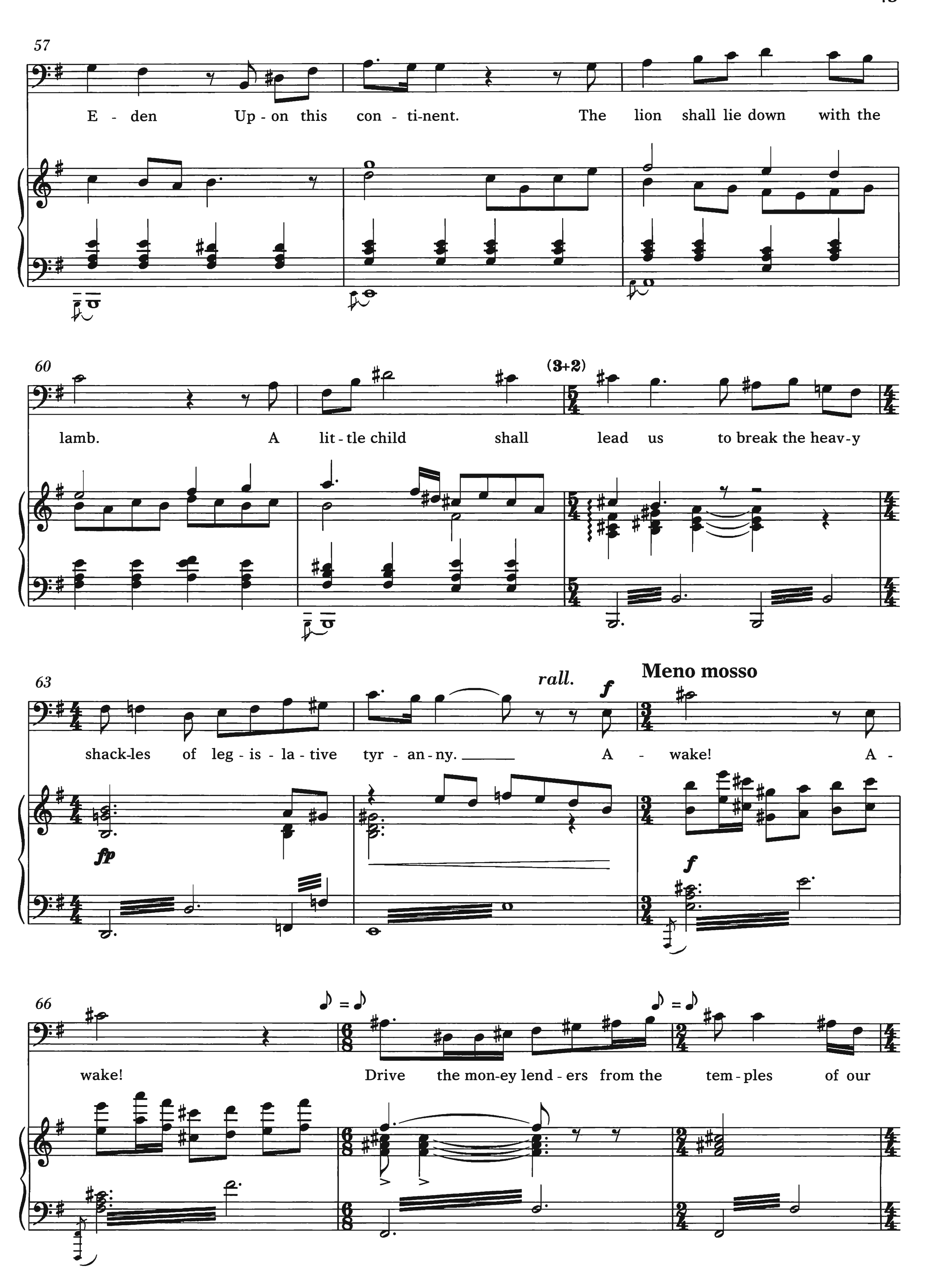
con ped.

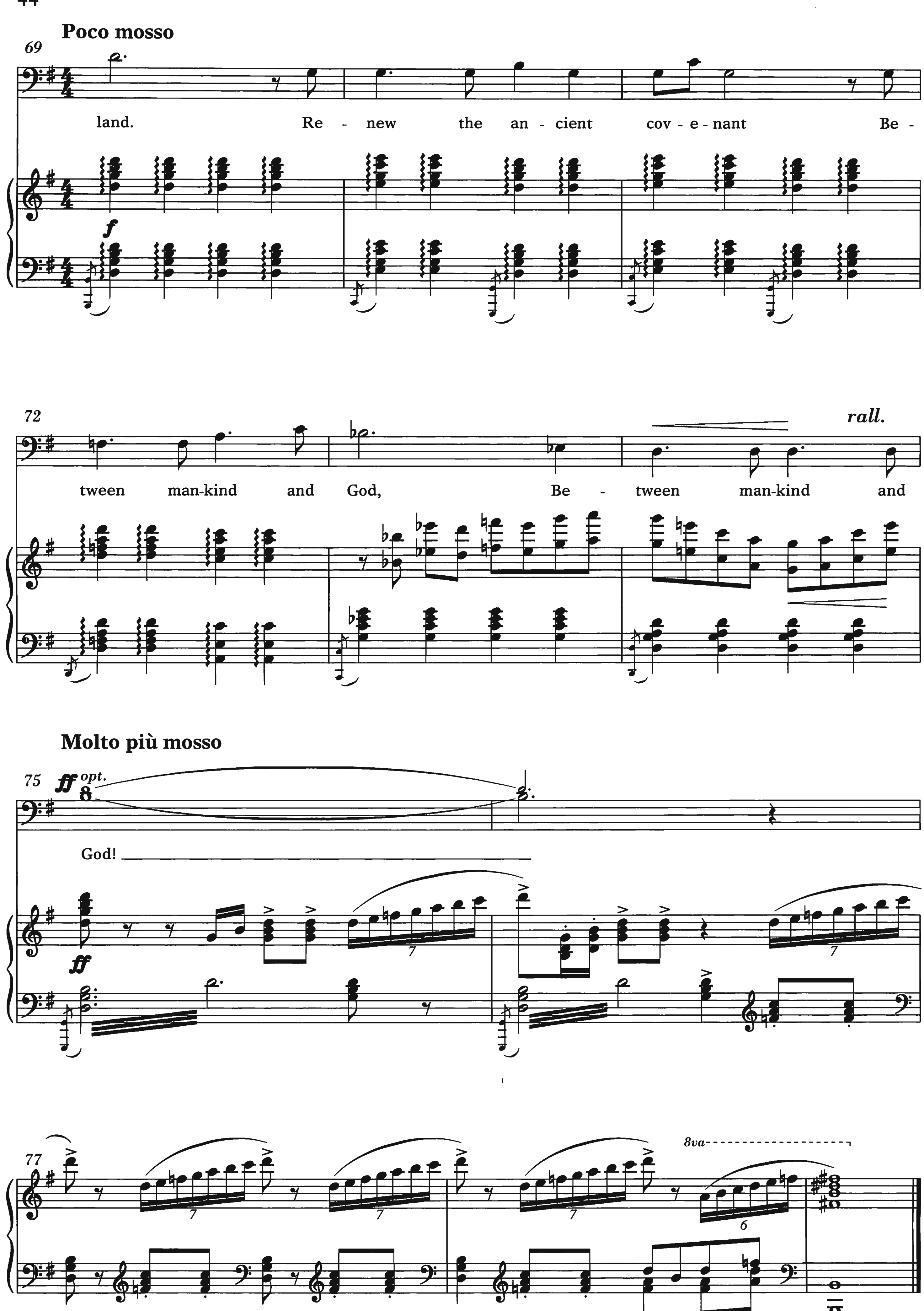

13
Ours is a cause as ho-ly as the cause of lib-er-ty it-self.
p
p espr.
15
Far, far great-er than the mere free coin-age of sil-ver is the prin-ci-ple we af-
17
firm. We are not a na-tion, But a na-tion of na-tions. We are
mf
19
cresc.
not a race,_ but a race of rac-es Weld-ed to-geth-er in the el-e-ment of free-dom.
cresc.
5
5


21
ff
Più mosso
Nev - er, nev-er shall we bow down in wor-ship Be - fore the calf of gold!
ff
p
24
p
You min-ers, who go down and down in - to the ver - y
p
27
depths of earth to find there gleam-ing sil - ver, You are the sin-ews of our
30
na - tion's strength. You har-dy pi - o - neers, who have made the des-ert


33
(The child tugs at his coattails.
He sees the child. She curtsies low and hands him the roses.)
p ad lib.
to blos-som like the rose
Thank you my dear for
p espr.
36
(She grins at the crowd shyly and whispers in his ear.)
this un-ex-pect-ed tri-bute.
What's your name, child?
Well, Miss
p
pp espr.
39
Ta - bor, your fa - ther is rich in - deed to num - ber you a-mong his pos-ses-sions.
Andante maestoso
(He addresses the crowd.)
42
mf
Take Hor-ace Ta - bor now, Leg - is - la - tion made him
mf
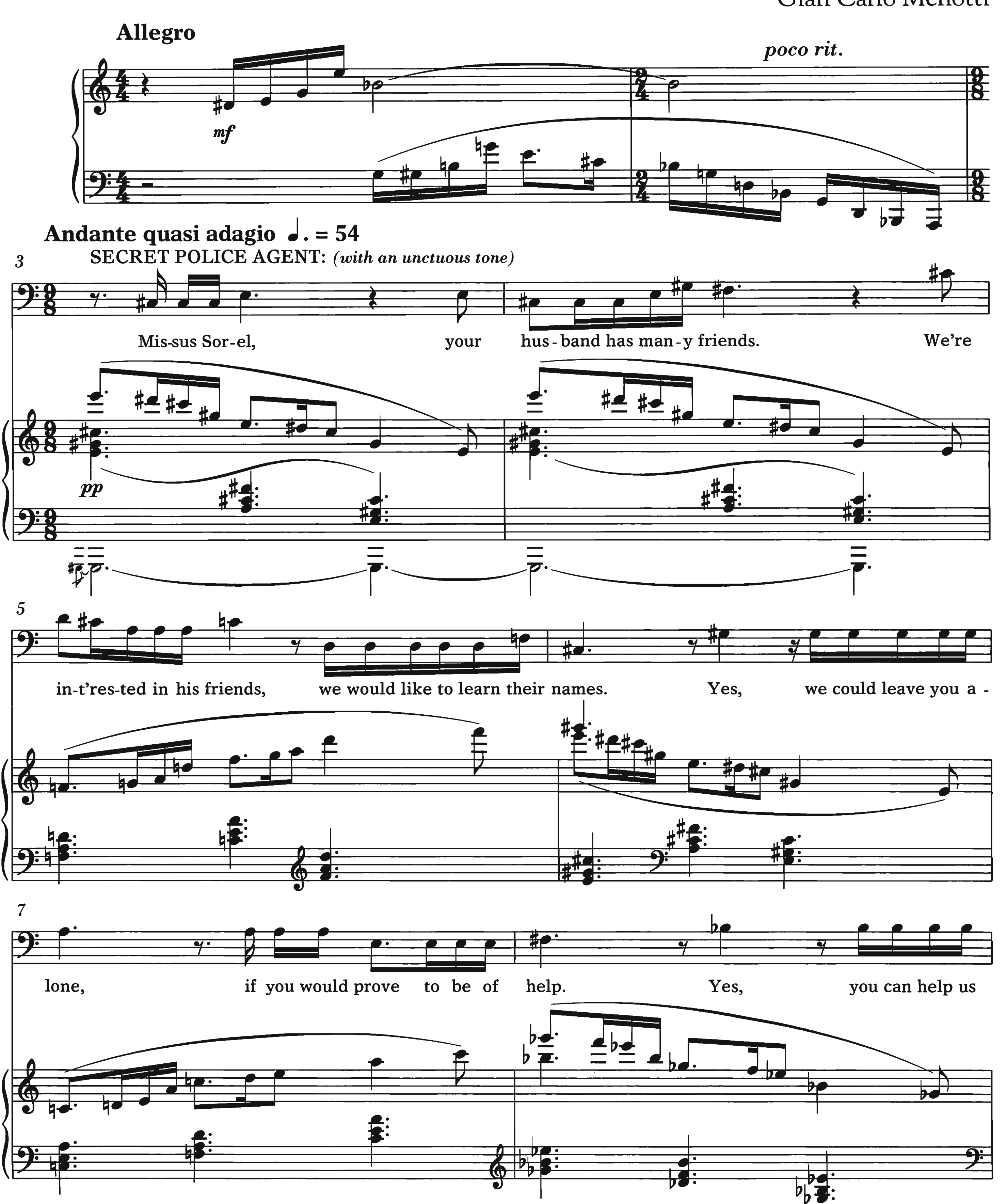

45
poor, But no laws can break his spir - it, fight - ing here be-side us
48
And our com - mon cause is sil - ver Let this love - ly in - no - cent
p
p
51
Broadly
rall. molto
serve as your sym - bol. Child, I chris-ten thee "Sil - ver
54
p a tempo
Dol - lar." Come, let us build a fair - er
p
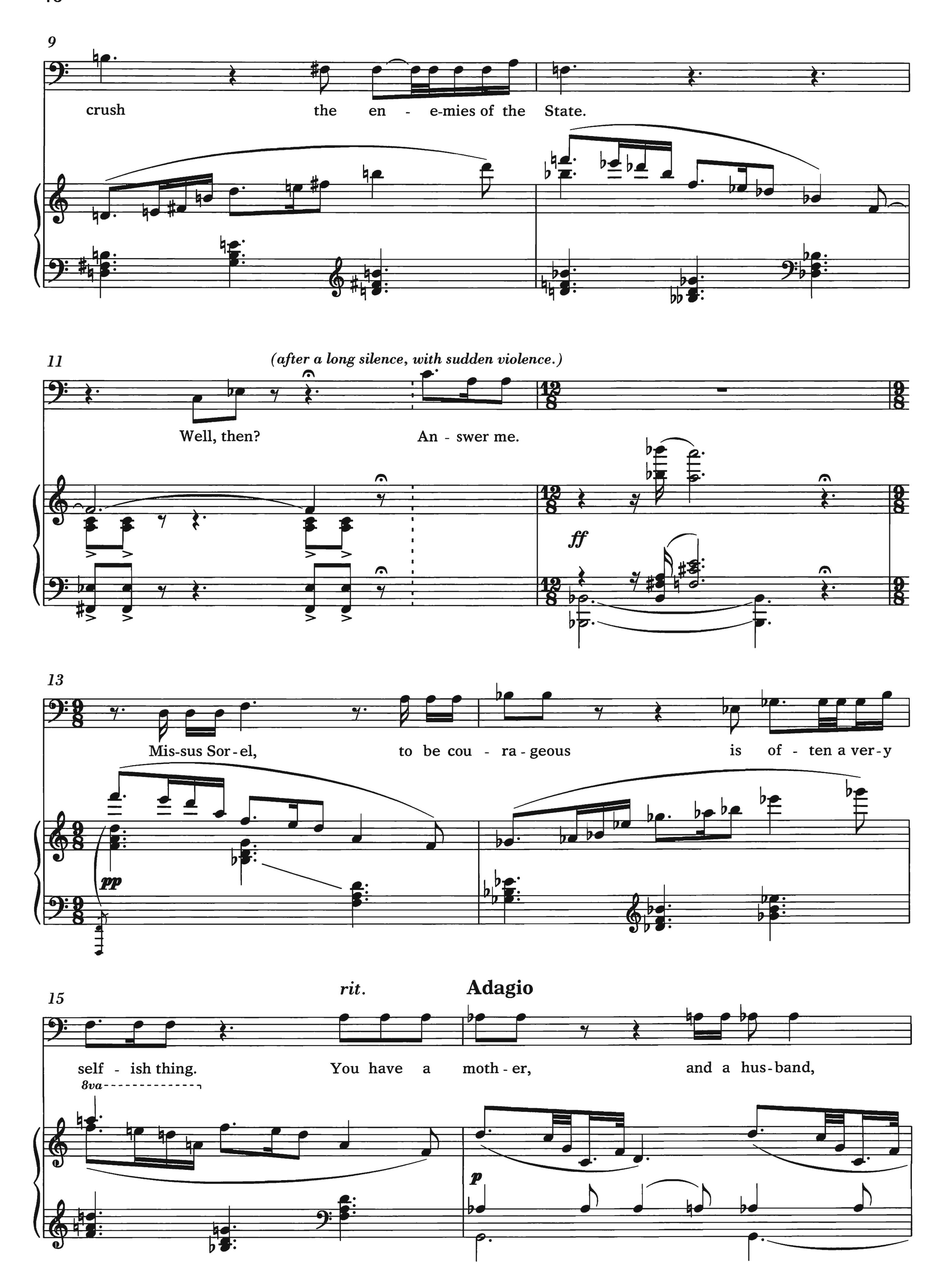

57
E - den Up - on this con - ti-nent. The lion shall lie down with the
60
(3+2)
lamb. A lit - tle child shall lead us to break the heav - y
63
rall.
Meno mosso
f
shack-les of leg - is - la - tive tyr - an - ny. A - wake! A -
fp
f
66
wake! Drive the mon-ey lend - ers from the tem - ples of our
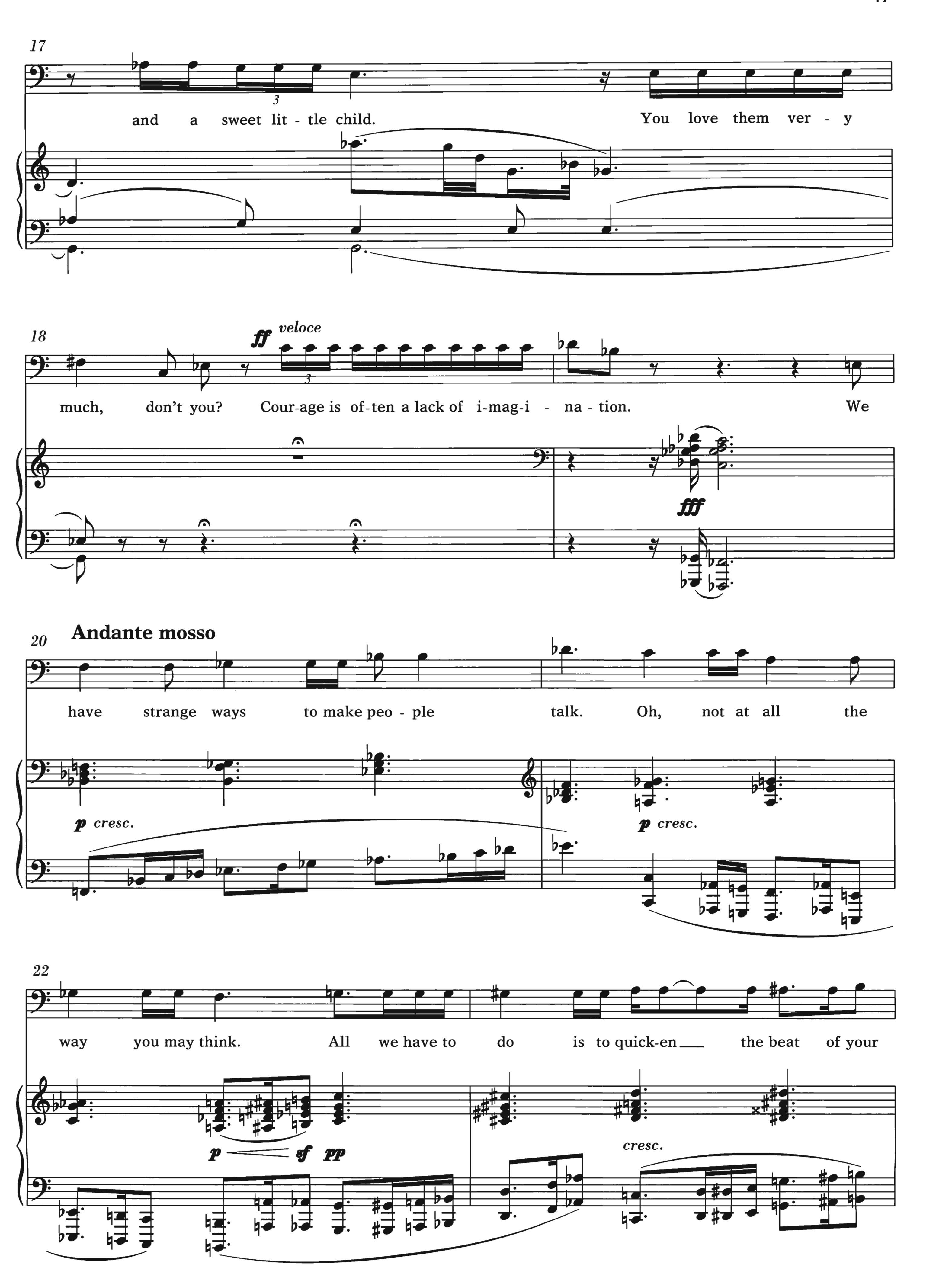

Poco mosso
69
land. Re - new the an - cient cov - e - nant Be -
f
72
rall.
tween man-kind and God, Be - tween man-kind and
Molto più mosso
75
ff opt.
God!
ff
7
77
8va
6
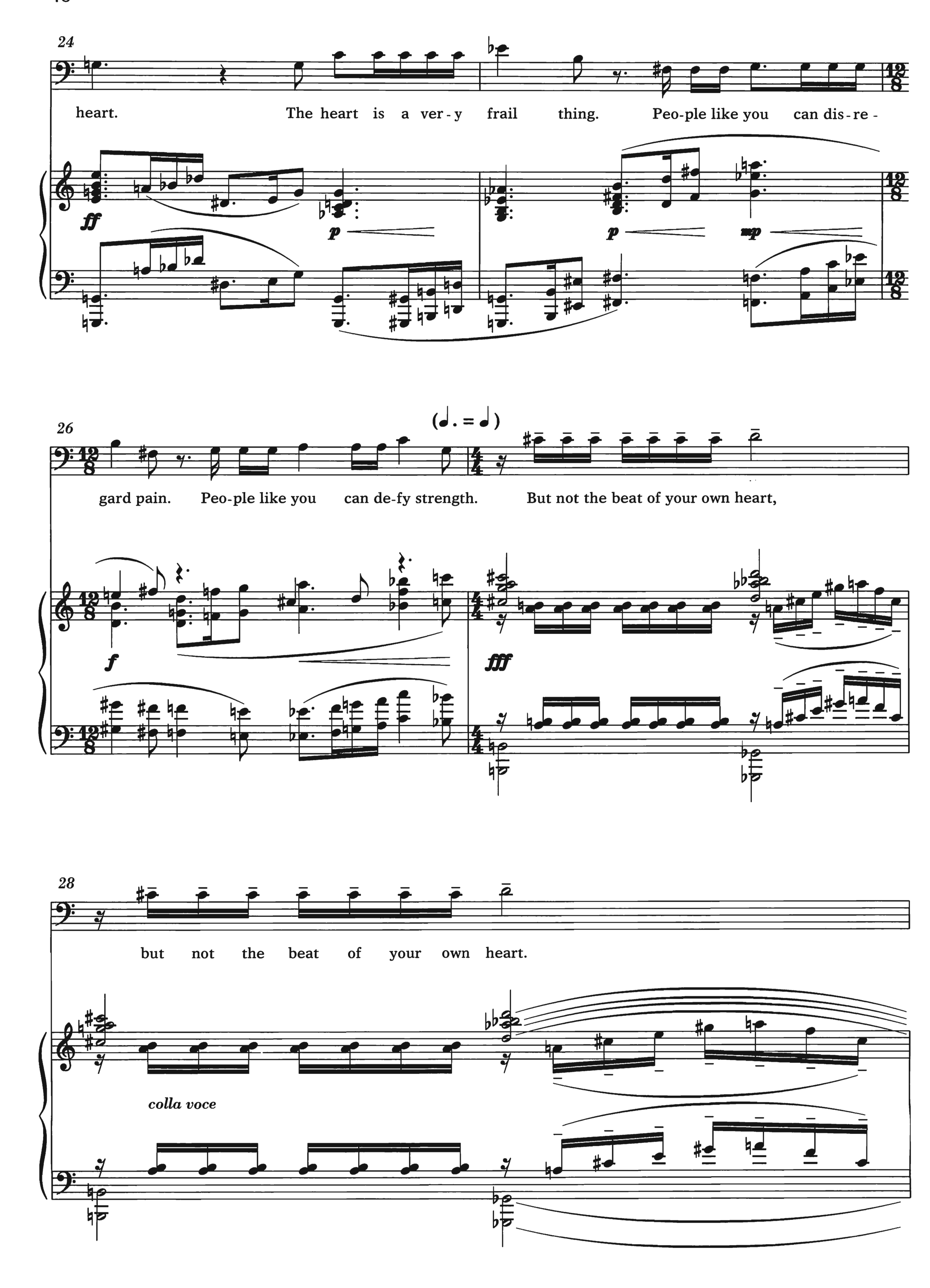
The Police Agent's Aria
from
THE CONSUL
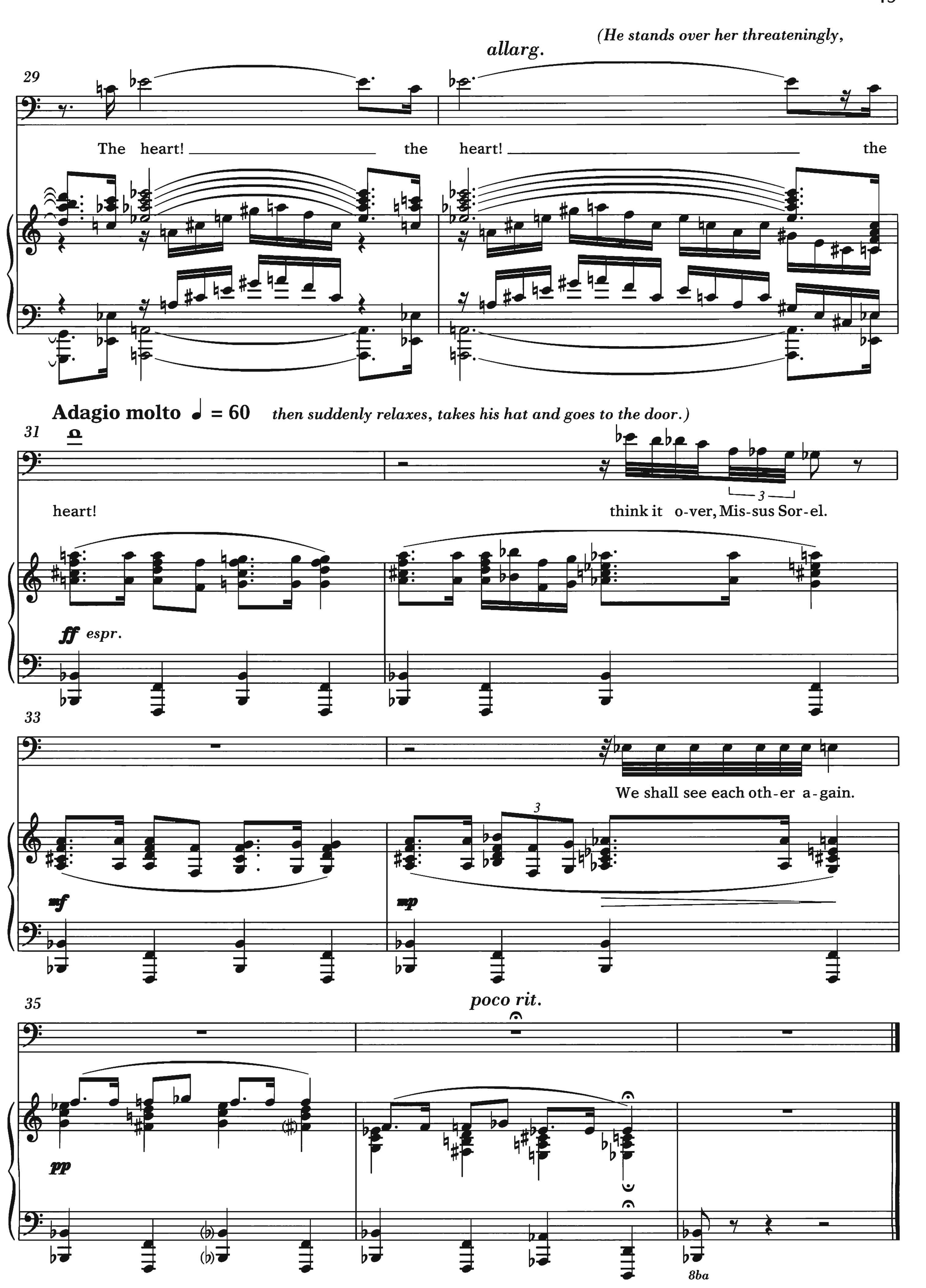
Gian Carlo Menotti




9
crush the en - e-mies of the State.
11
(after a long silence, with sudden violence.)
Well, then? An - swer me.
ff
13
Mis-sus Sor - el, to be cou - ra - geous is of - ten a ver - y
pp
15
rit.
Adagio
self - ish thing. You have a moth - er, and a hus - band,
8va
p


17
and a sweet lit - tle child. You love them ver - y
3
18
ff veloce
much, don't you? Cour-age is of-ten a lack of i-mag-i - na - tion. We
3
fff
20 Andante mosso
have strange ways to make peo - ple talk. Oh, not at all the
p cresc.
p cresc.
22
way you may think. All we have to do is to quick-en the beat of your
p sf pp
cresc.
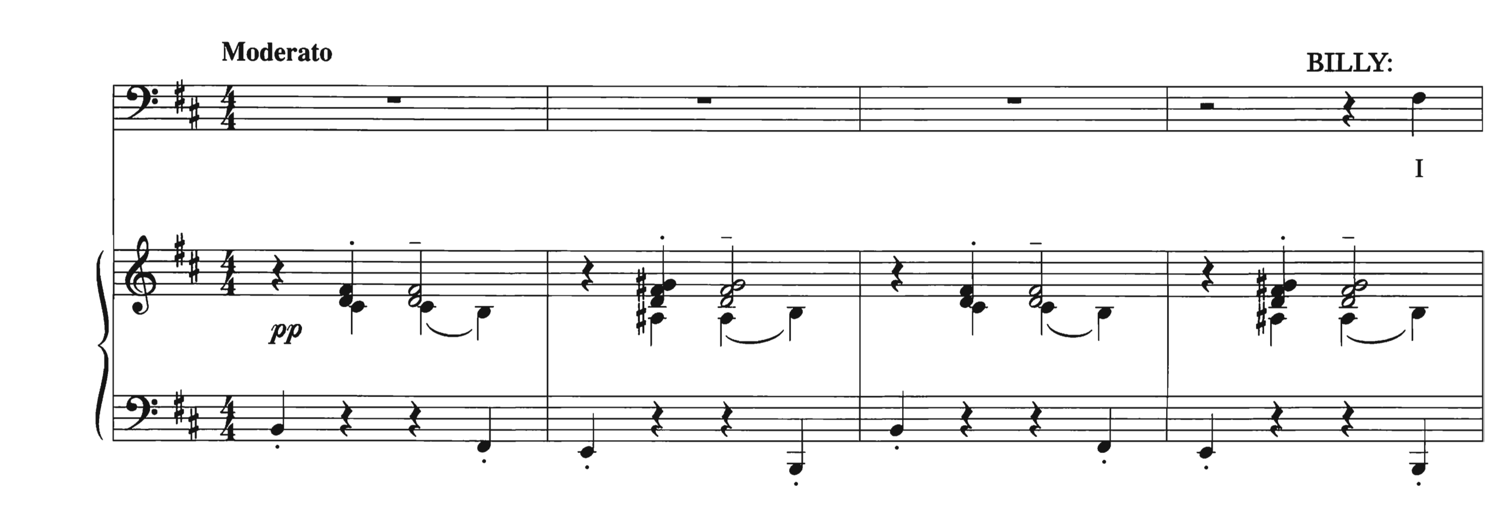

24
heart. The heart is a ver-y frail thing. Peo-ple like you can dis-re-
ff
p
p
mp
26
(♩. = ♩)
gard pain. Peo-ple like you can de-fy strength. But not the beat of your own heart,
f
fff
28
but not the beat of your own heart.
colla voce
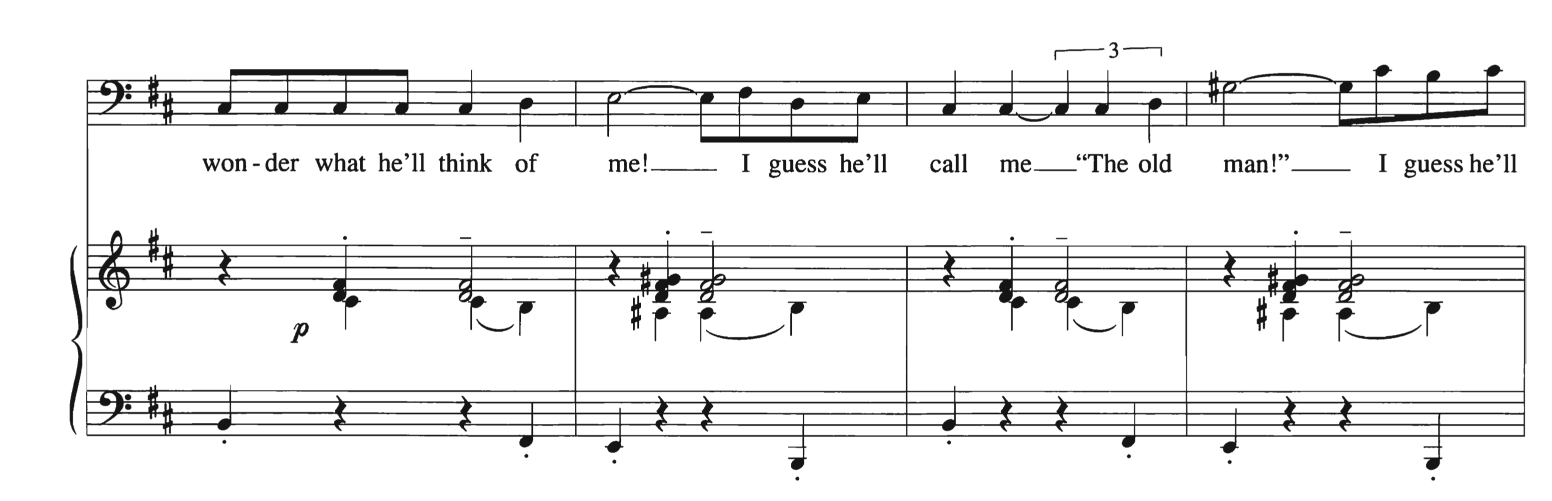

(He stands over her threateningly,
allarg.
29
The heart! the heart! the
Adagio molto ♩ = 60 then suddenly relaxes, takes his hat and goes to the door.)
31
heart!
think it o-ver, Mis-sus Sor-el.
3
ff espr.
33
We shall see each oth-er a-gain.
3
mf
mp
35
poco rit.
pp
8ba

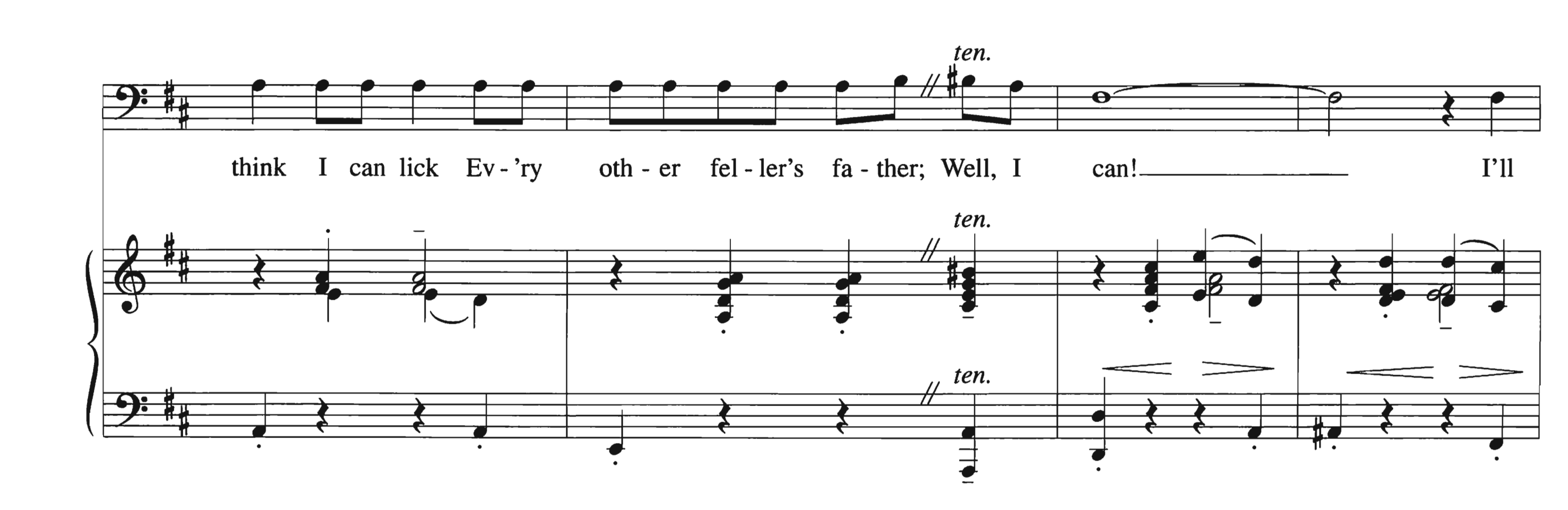
Soliloquy
from
CAROUSEL
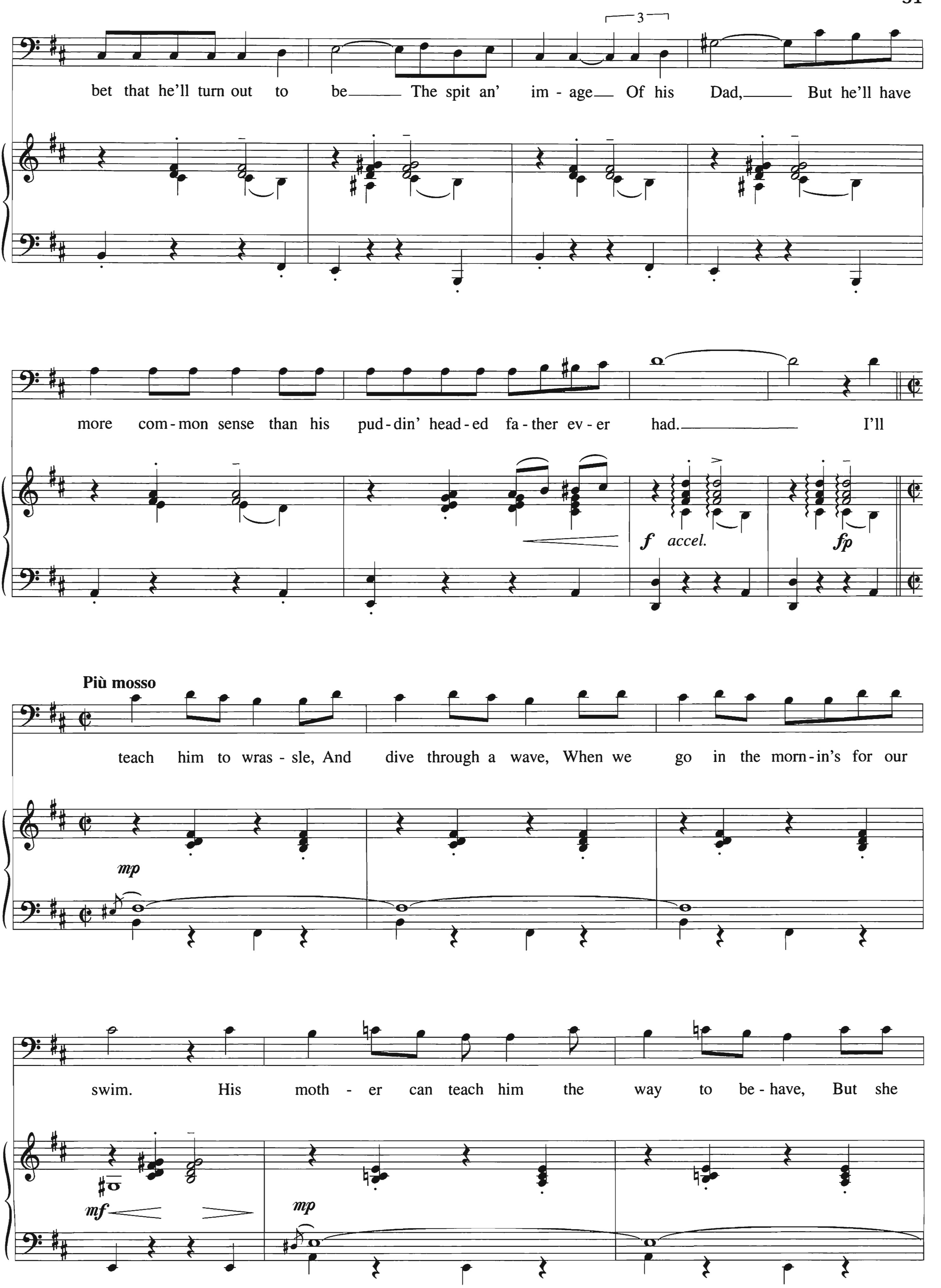
Oscar Hammerstein II
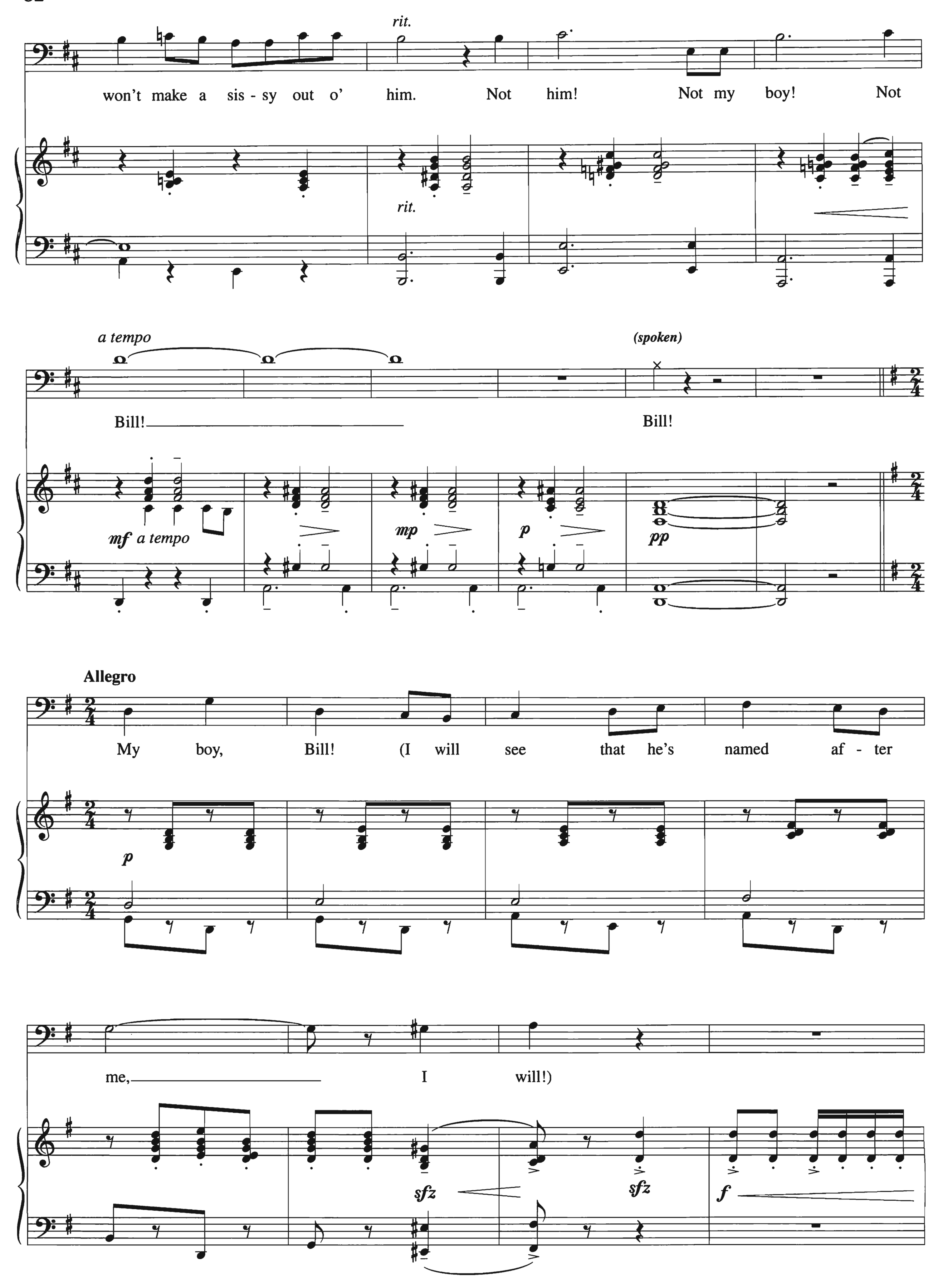
Richard Rodgers
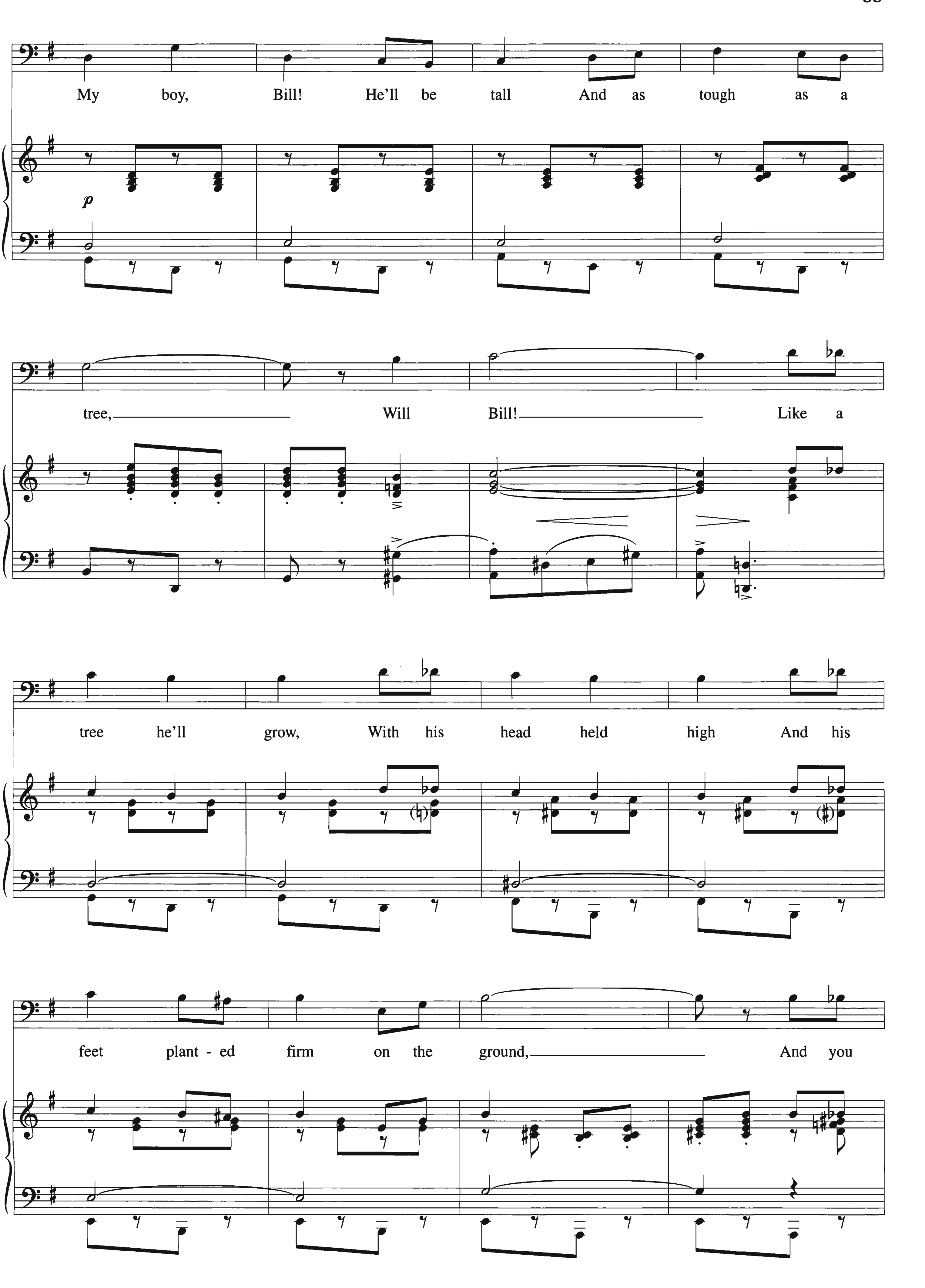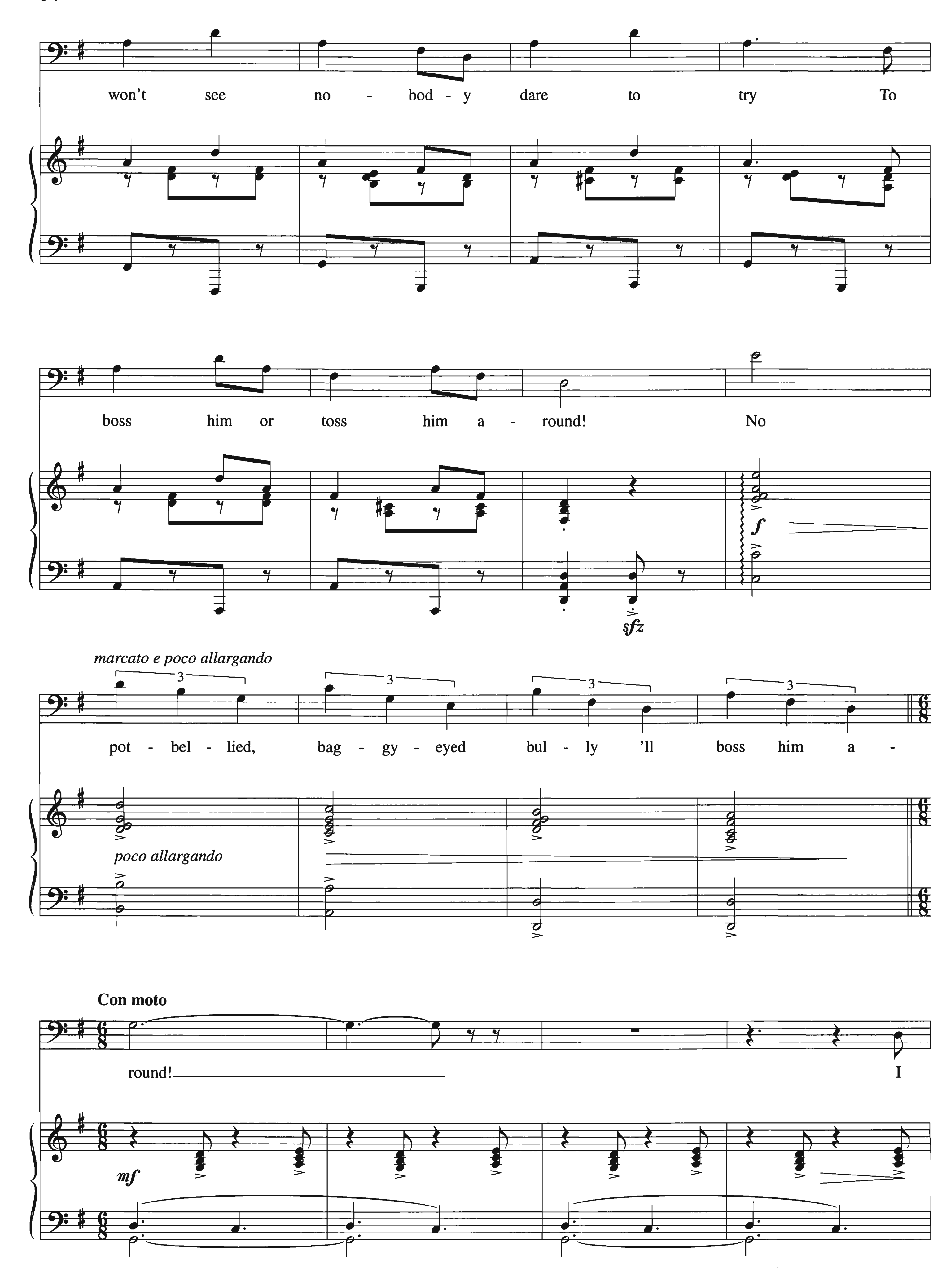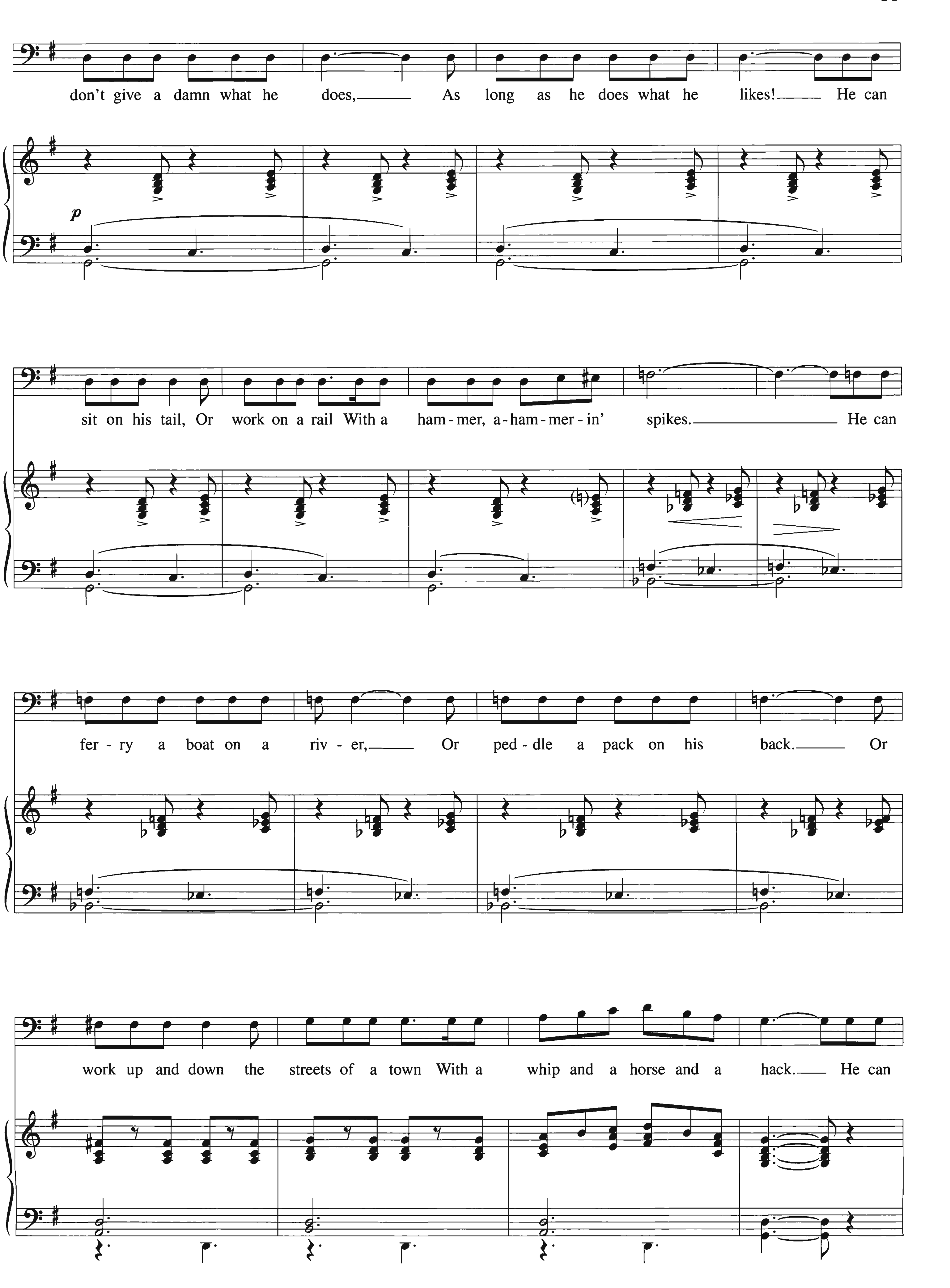







3
bet that he'll turn out to be The spit an' im - age Of his Dad, But he'll have
more com - mon sense than his pud - din' head - ed fa - ther ev - er had. I'll
f accel.
fp
Più mosso
teach him to wras - sle, And dive through a wave, When we go in the morn - in's for our
mp
swim. His moth - er can teach him the way to be - have, But she
mf
mp
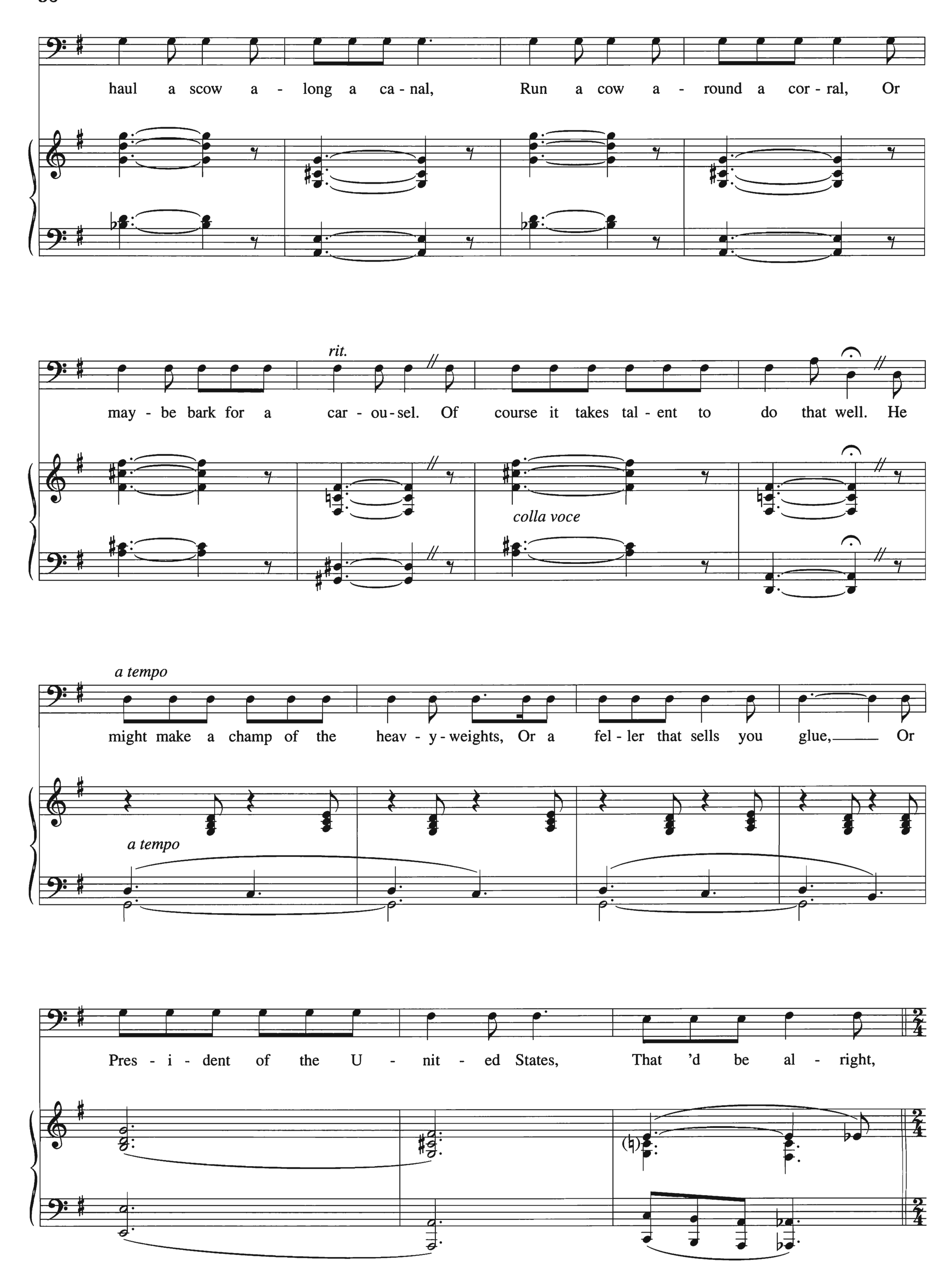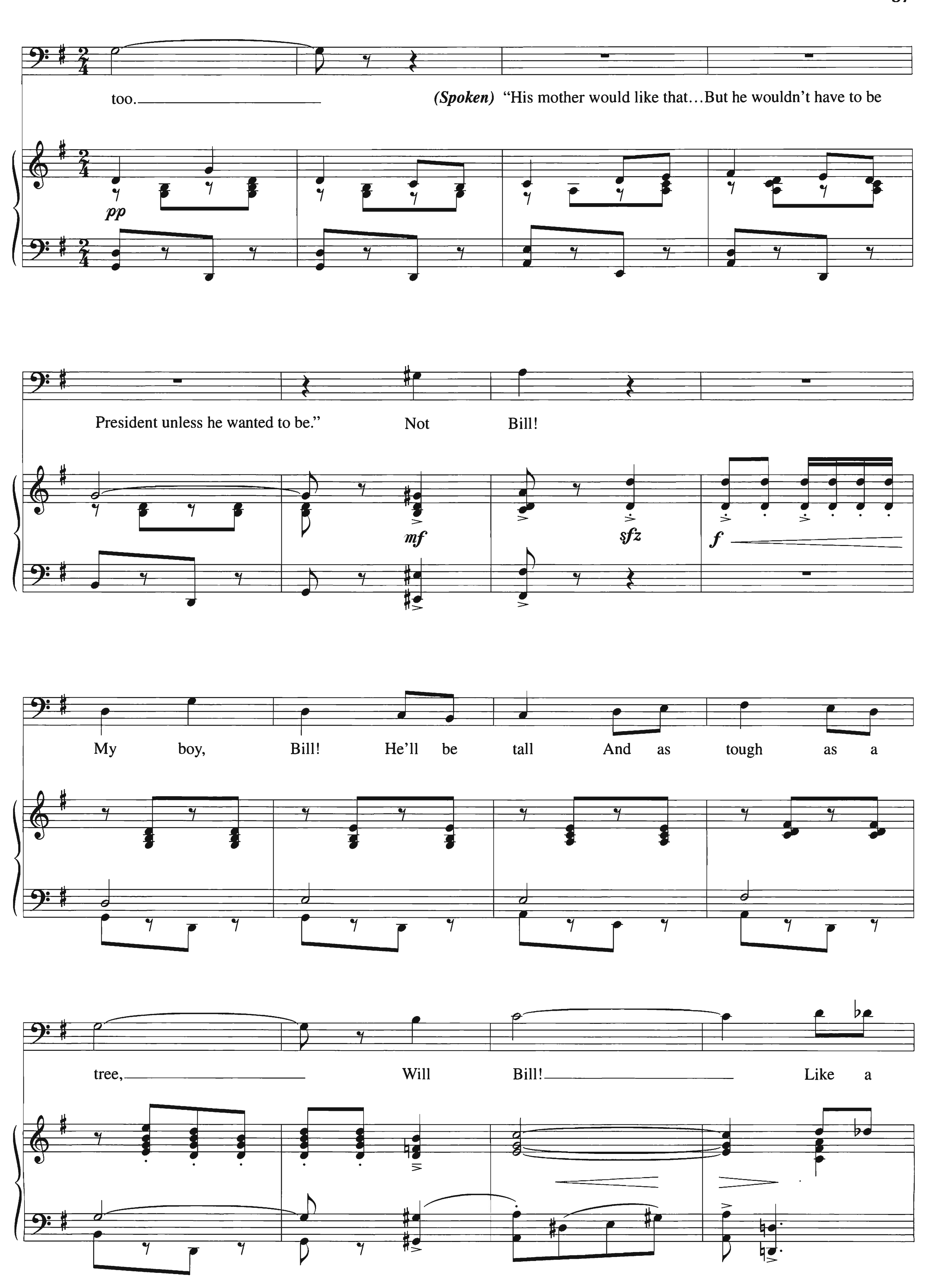


rit.
won't make a sis - sy out o' him. Not him! Not my boy! Not
rit.
a tempo
(spoken)
Bill! Bill!
mf a tempo
mp
p
pp
Allegro
My boy, Bill! (I will see that he's named af - ter
p
me, I will!)
sfz
sfz
f
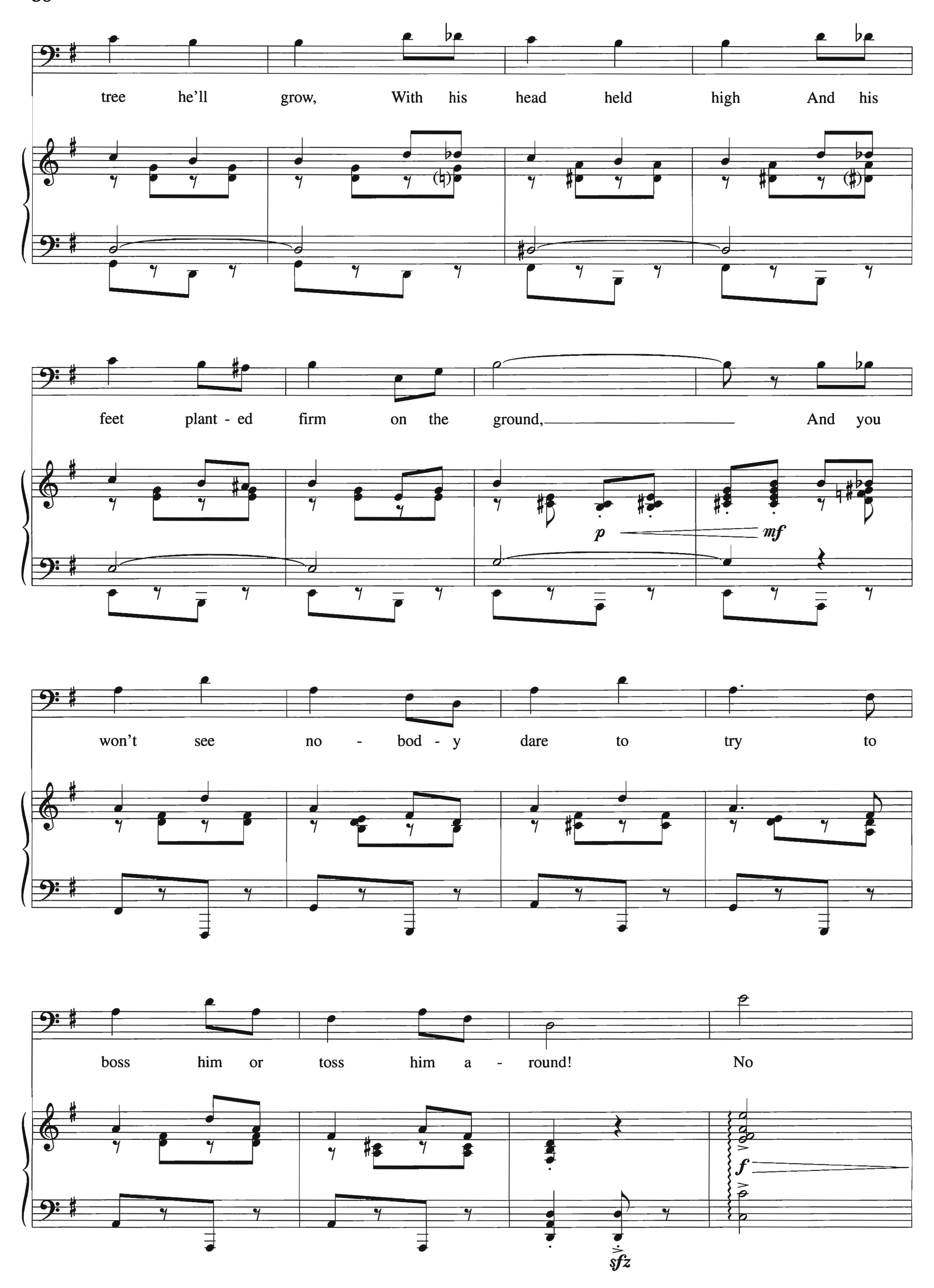

My boy, Bill! He'll be tall And as tough as a
p
tree, Will Bill! Like a
tree he'll grow, With his head held high And his
feet plant - ed firm on the ground, And you
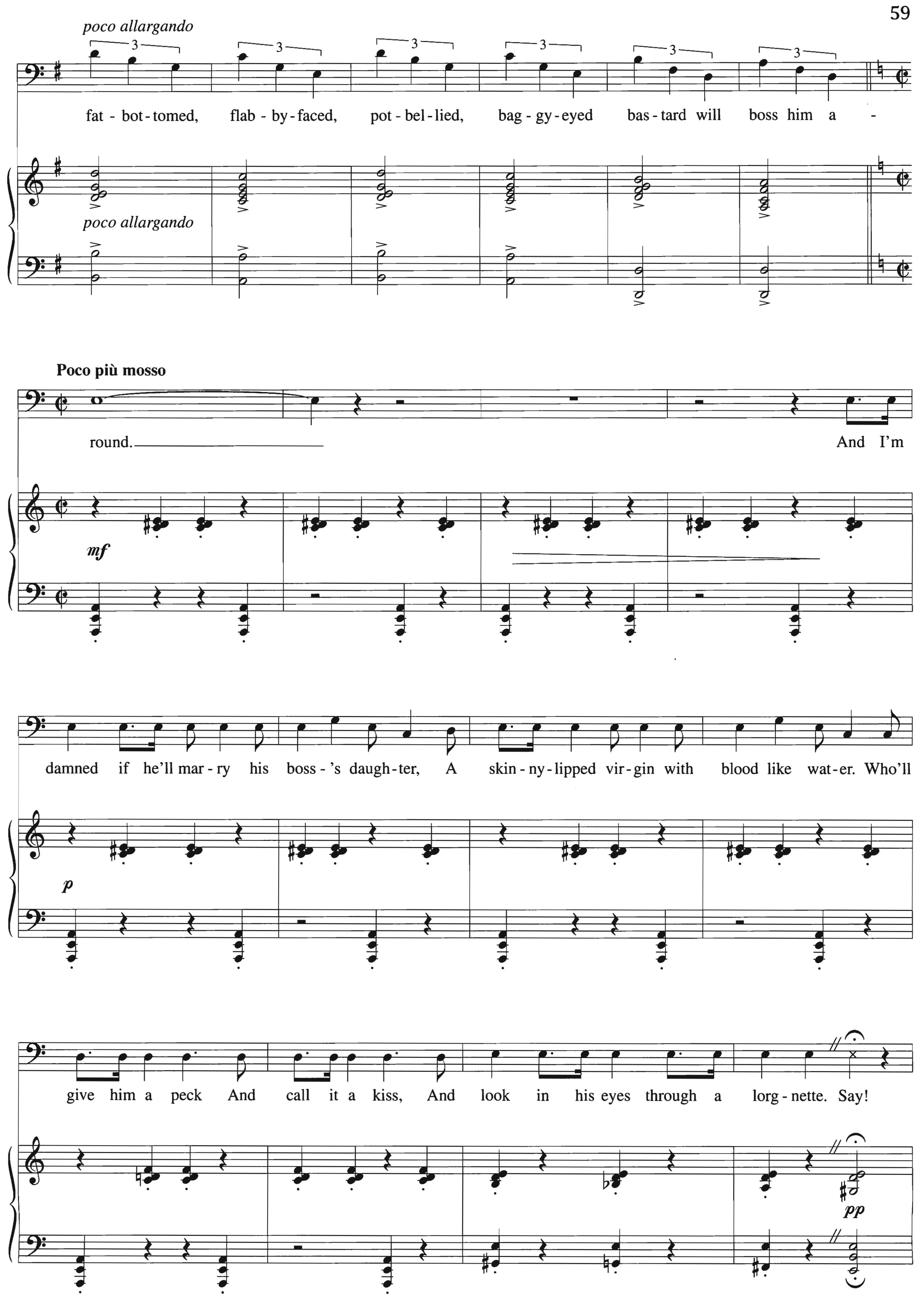

won't see no - bod - y dare to try To
boss him or toss him a - round! No
marcato e poco allargando
pot - bel - lied, bag - gy - eyed bul - ly 'll boss him a -
poco allargando
Con moto
round!
I
f
sfz
mf
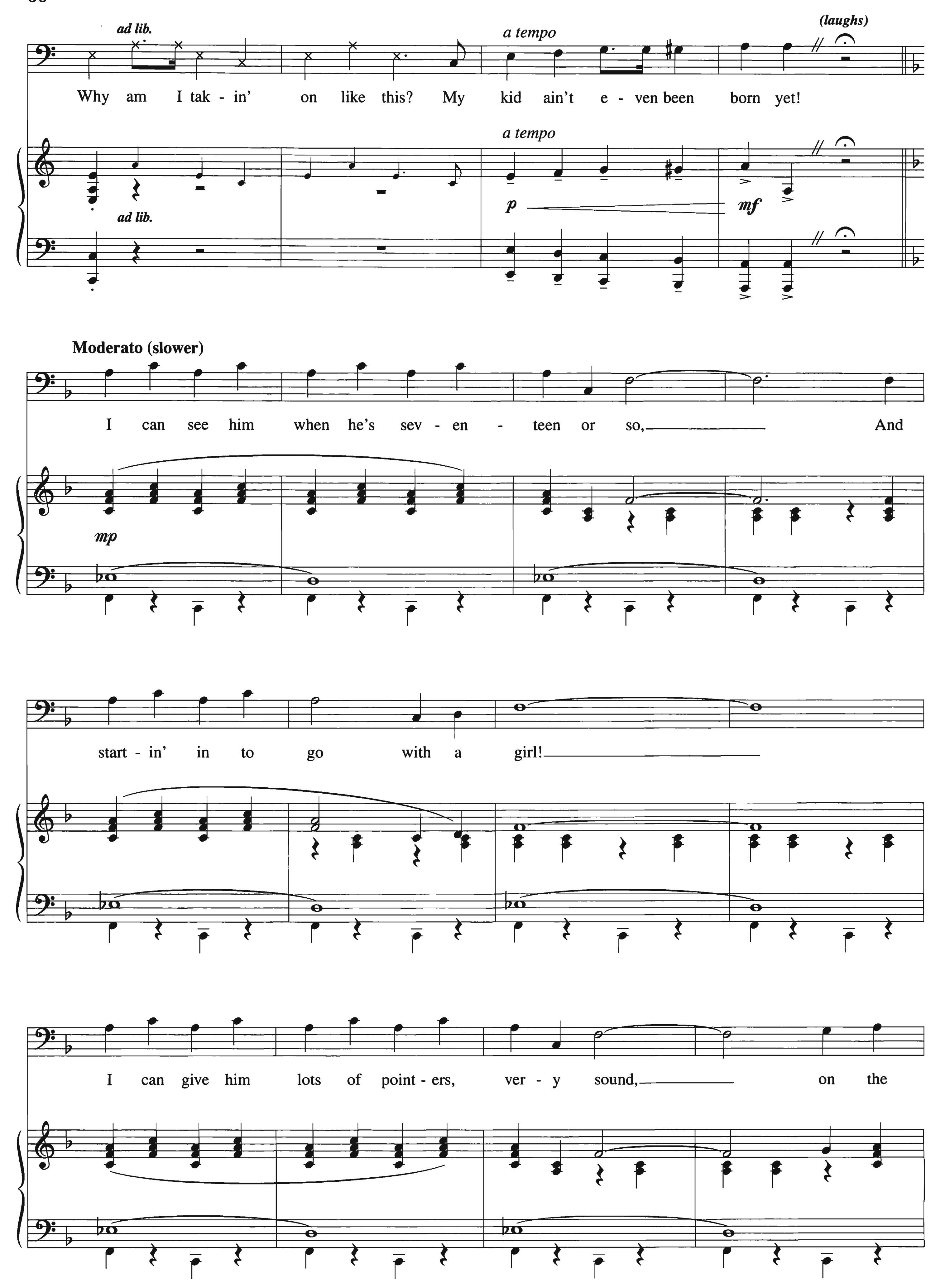

don't give a damn what he does, As long as he does what he likes! He can
p
sit on his tail, Or work on a rail With a ham - mer, a - ham - mer - in' spikes. He can
fer - ry a boat on a riv - er, Or ped - dle a pack on his back. Or
work up and down the streets of a town With a whip and a horse and a hack. He can
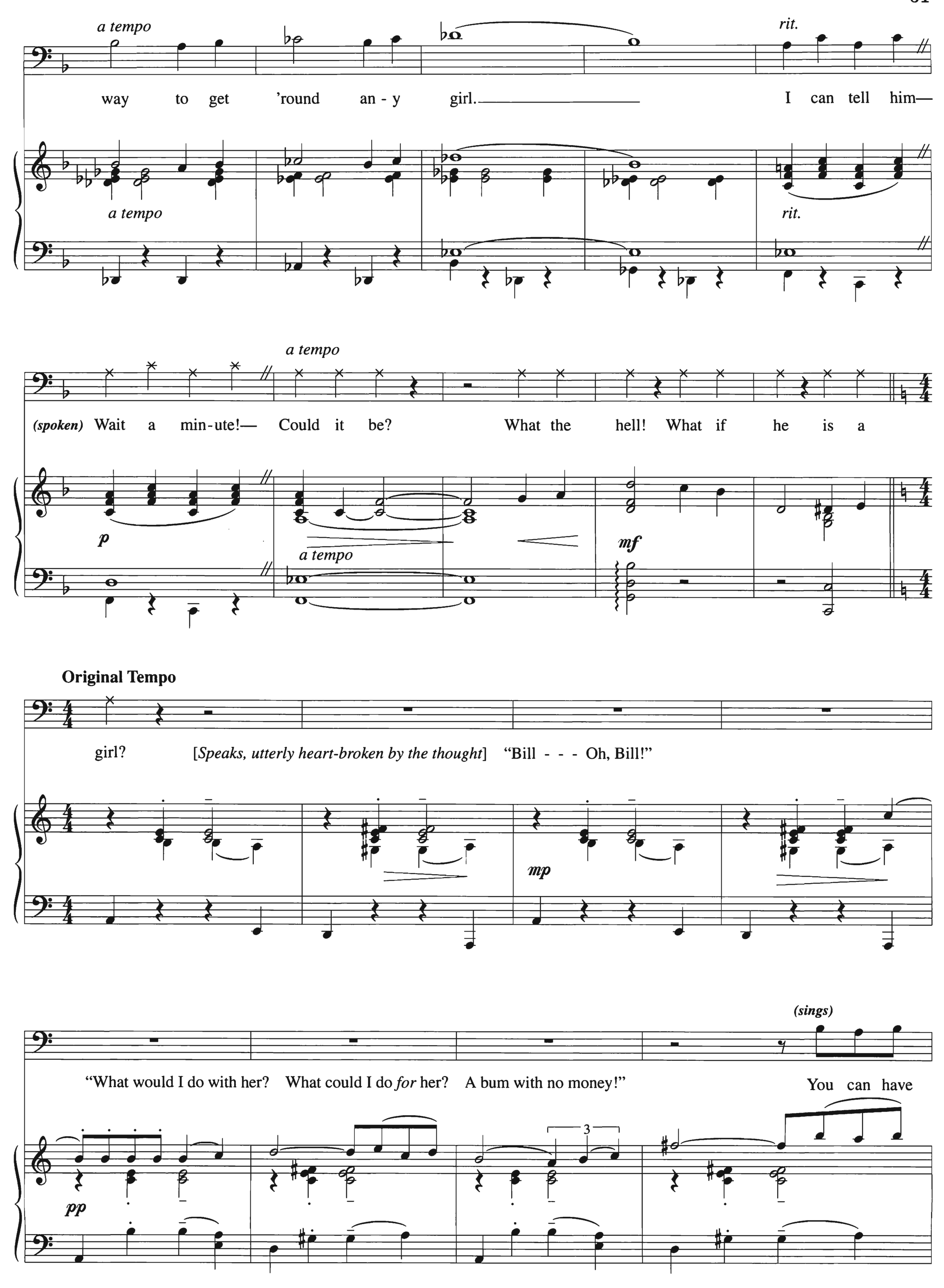

haul a scow a - long a ca - nal, Run a cow a - round a cor - ral, Or
may - be bark for a car - ou - sel. Of course it takes tal - ent to do that well. He
rit.
colla voce
a tempo
might make a champ of the heav - y - weights, Or a fel - ler that sells you glue, Or
Pres - i - dent of the U - nit - ed States, That 'd be al - right,
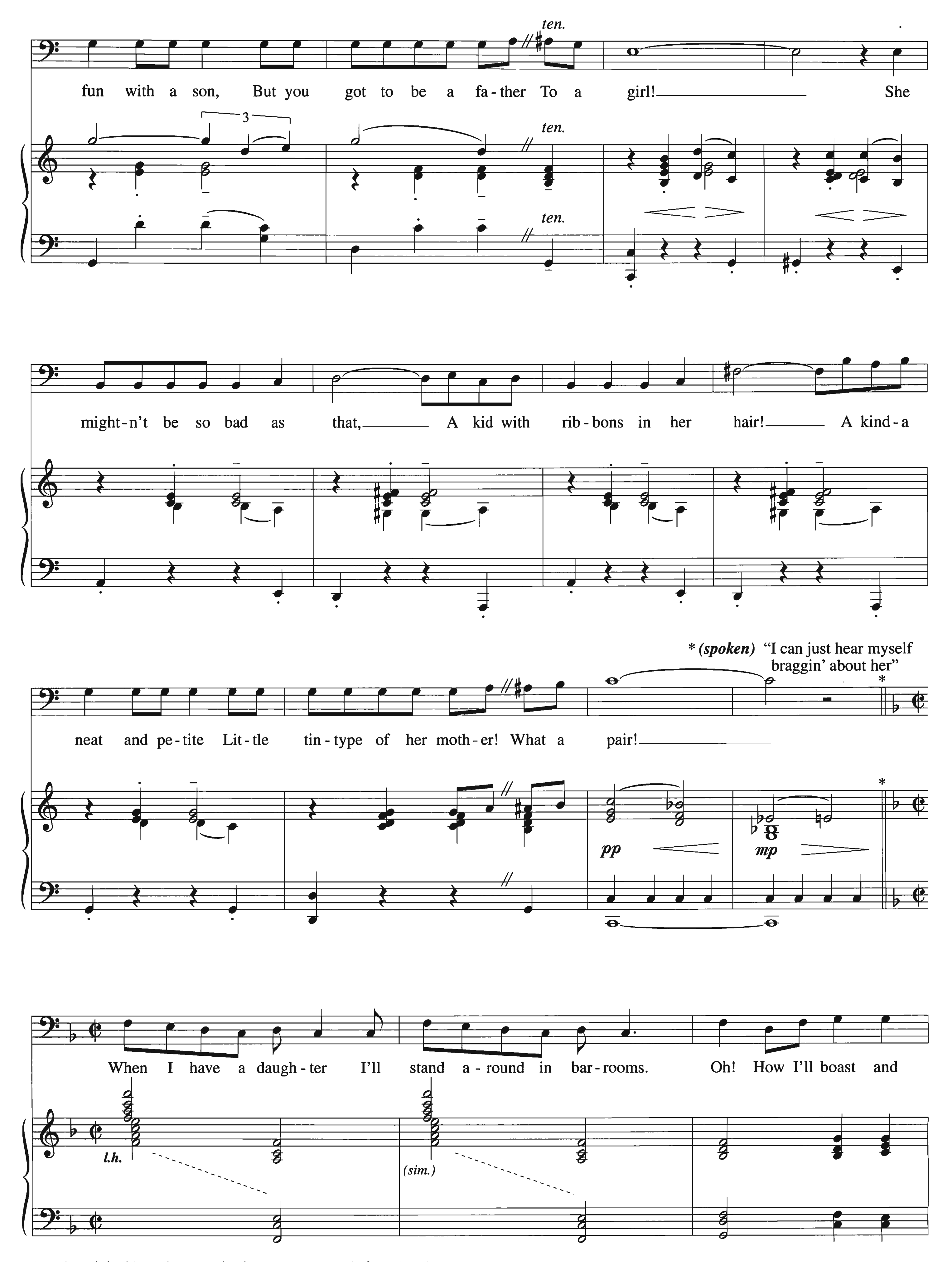

too.
(Spoken) "His mother would like that...But he wouldn't have to be
President unless he wanted to be."
Not Bill!
pp
mf
sfz
f
My boy, Bill! He'll be tall And as tough as a
tree, Will Bill! Like a


tree he'll grow, With his head held high And his
feet plant - ed firm on the ground, And you
p
mf
won't see no - bod - y dare to try to
boss him or toss him a - round! No
f
sfz
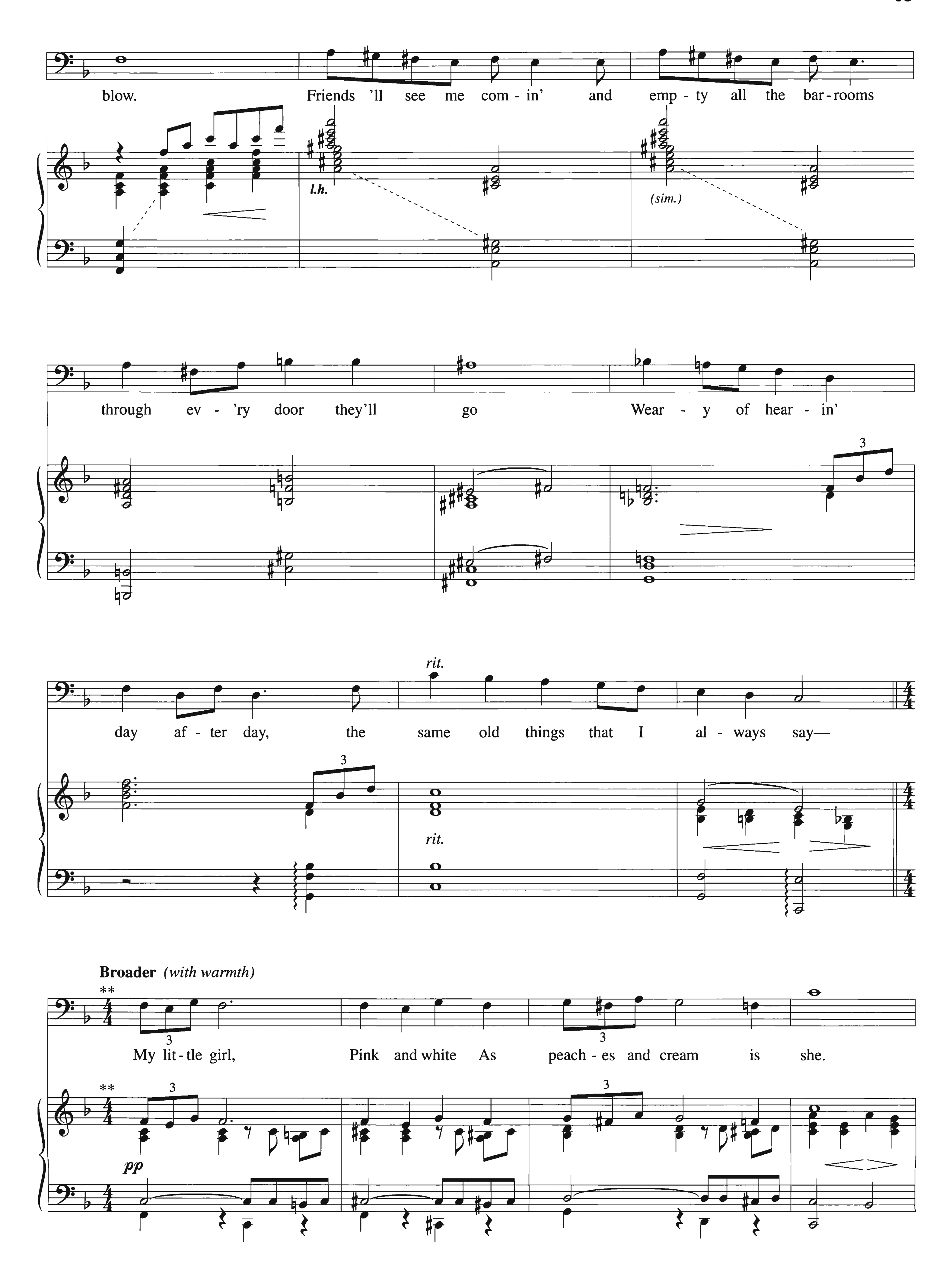

poco allargando
fat - bot - tomed, flab - by - faced, pot - bel - lied, bag - gy - eyed bas - tard will boss him a -
poco allargando
Poco più mosso
round.
And I'm
mf
damned if he'll mar - ry his boss - 's daugh - ter, A skin - ny - lipped vir - gin with blood like wat - er. Who'll
p
give him a peck And call it a kiss, And look in his eyes through a lorg - nette. Say!
pp
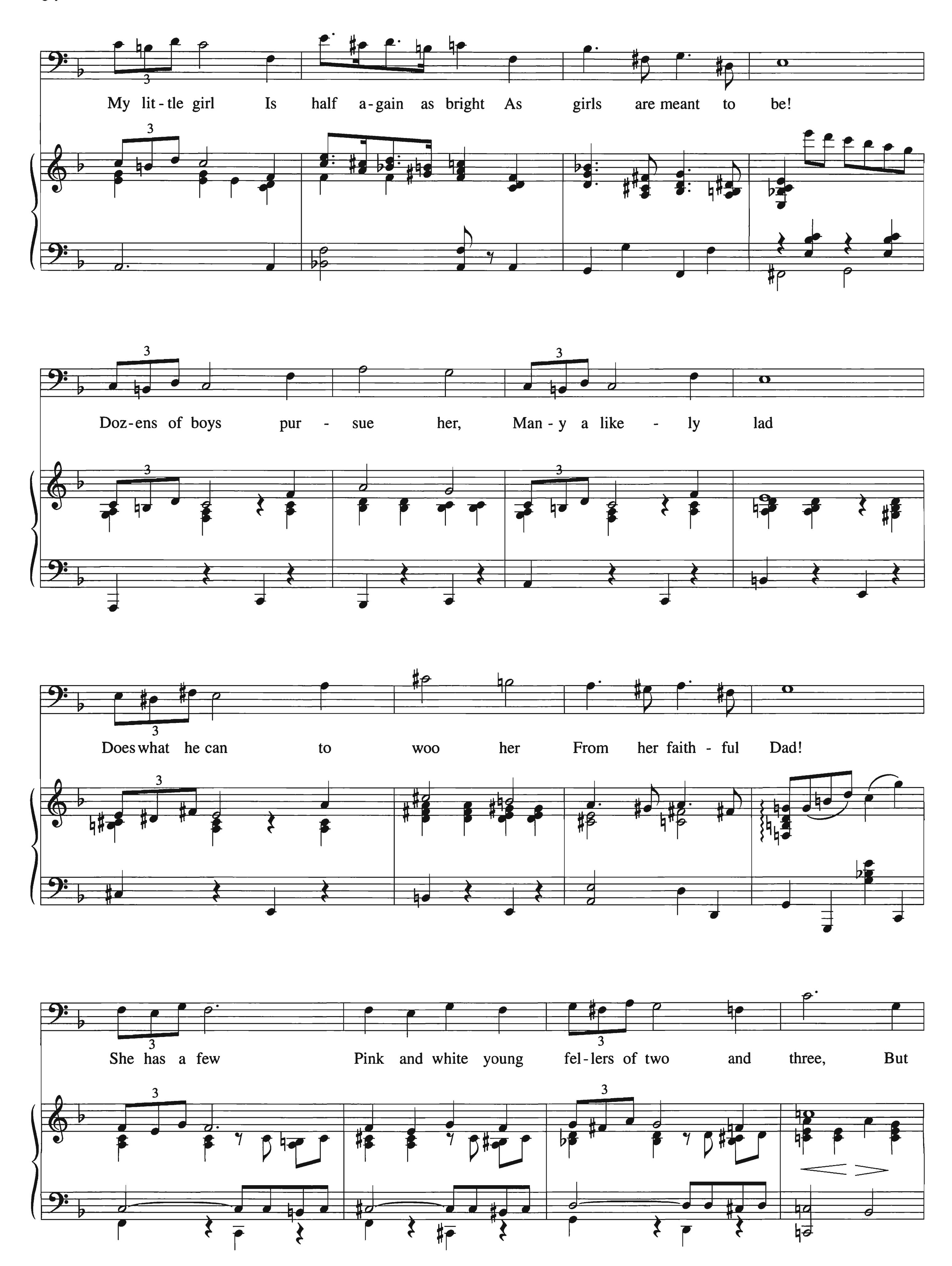

ad lib.
a tempo
(laughs)
Why am I tak - in' on like this? My kid ain't e - ven been born yet!
a tempo
p
mf
ad lib.
Moderato (slower)
I can see him when he's sev - en - teen or so, And
mp
start - in' in to go with a girl!
I can give him lots of point - ers, ver - y sound, on the
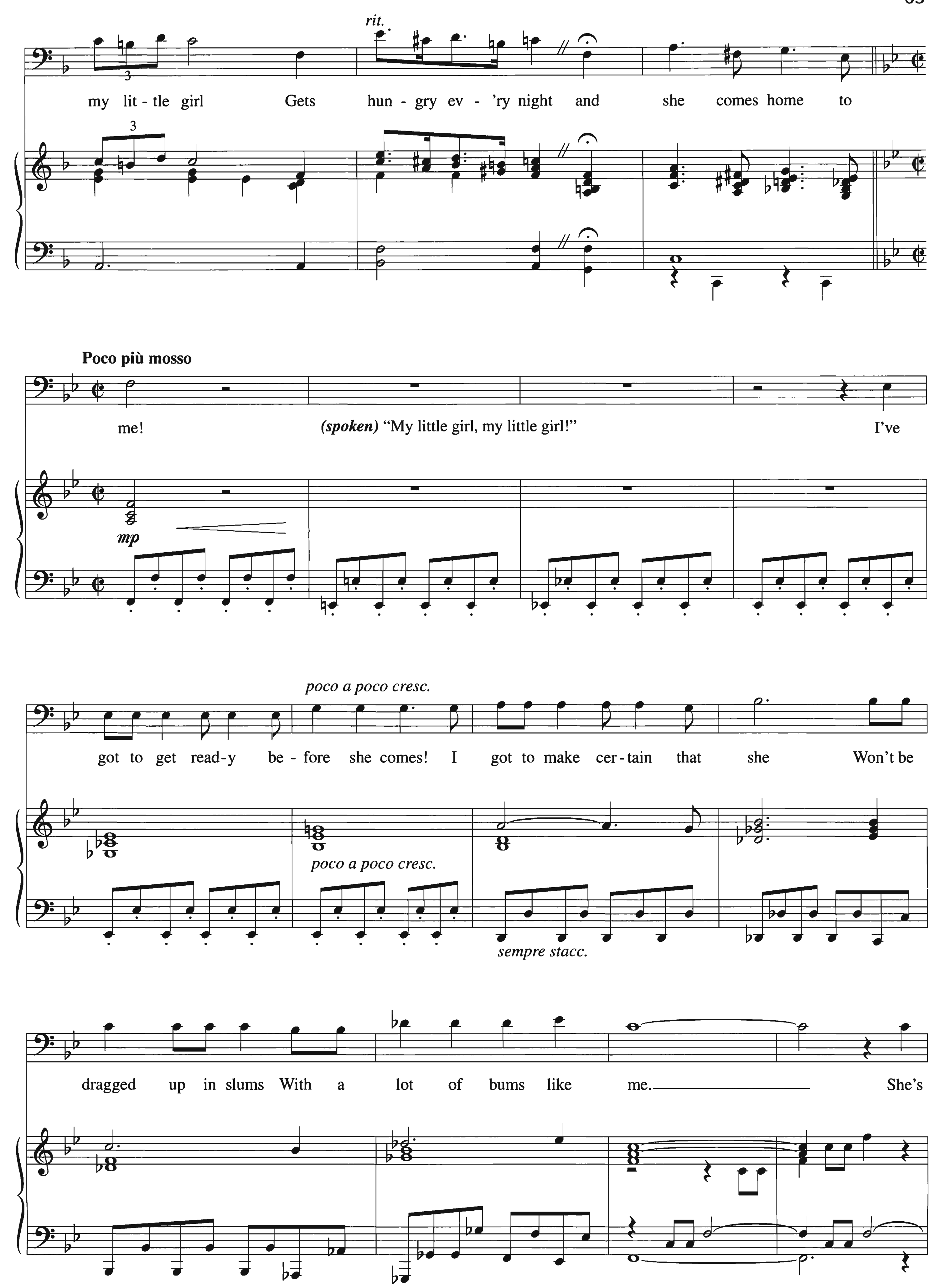

a tempo
way to get 'round an - y girl.
rit.
I can tell him—
a tempo
rit.
(spoken) Wait a min-ute!— Could it be? What the hell! What if he is a
a tempo
p
a tempo
mf
Original Tempo
girl? [Speaks, utterly heart-broken by the thought] "Bill - - - Oh, Bill!"
mp
"What would I do with her? What could I do for her? A bum with no money!"
(sings)
You can have
pp
3
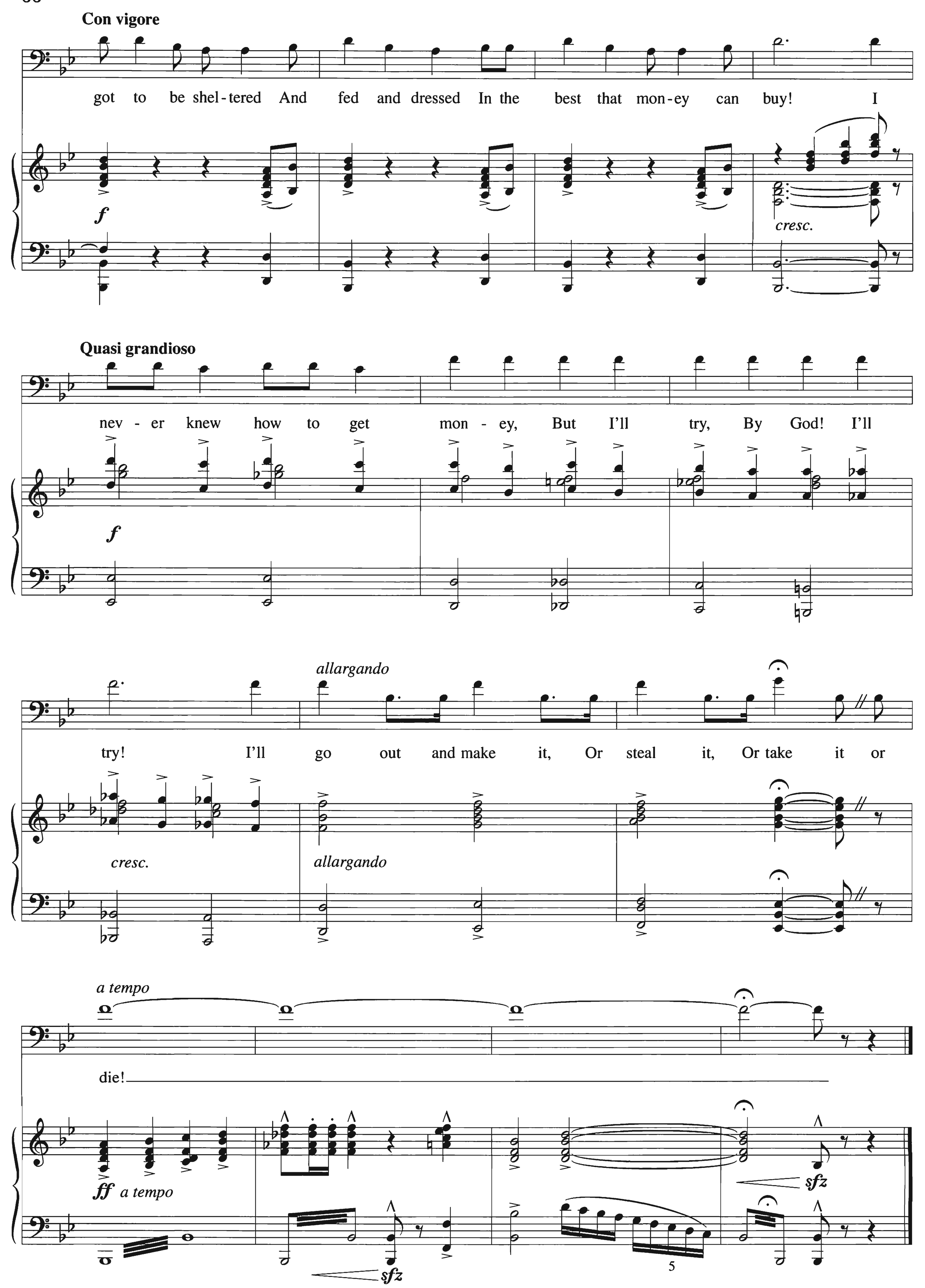


* In the original Broadway production, a cut was made from * to **, and the line of dialogue was added to be used with the cut.


blow. Friends 'll see me com - in' and emp - ty all the bar - rooms
l.h.
(sim.)
through ev - 'ry door they'll go Wear - y of hear - in'
3
day af - ter day, the same old things that I al - ways say—
rit.
rit.
3
Broader (with warmth)
**
My lit - tle girl, Pink and white As peach - es and cream is she.
3
3
pp


My lit-tle girl Is half a-gain as bright As girls are meant to be!
Doz-ens of boys pur - sue her, Man-y a like - ly lad
Does what he can to woo her From her faith - ful Dad!
She has a few Pink and white young fel-lers of two and three, But
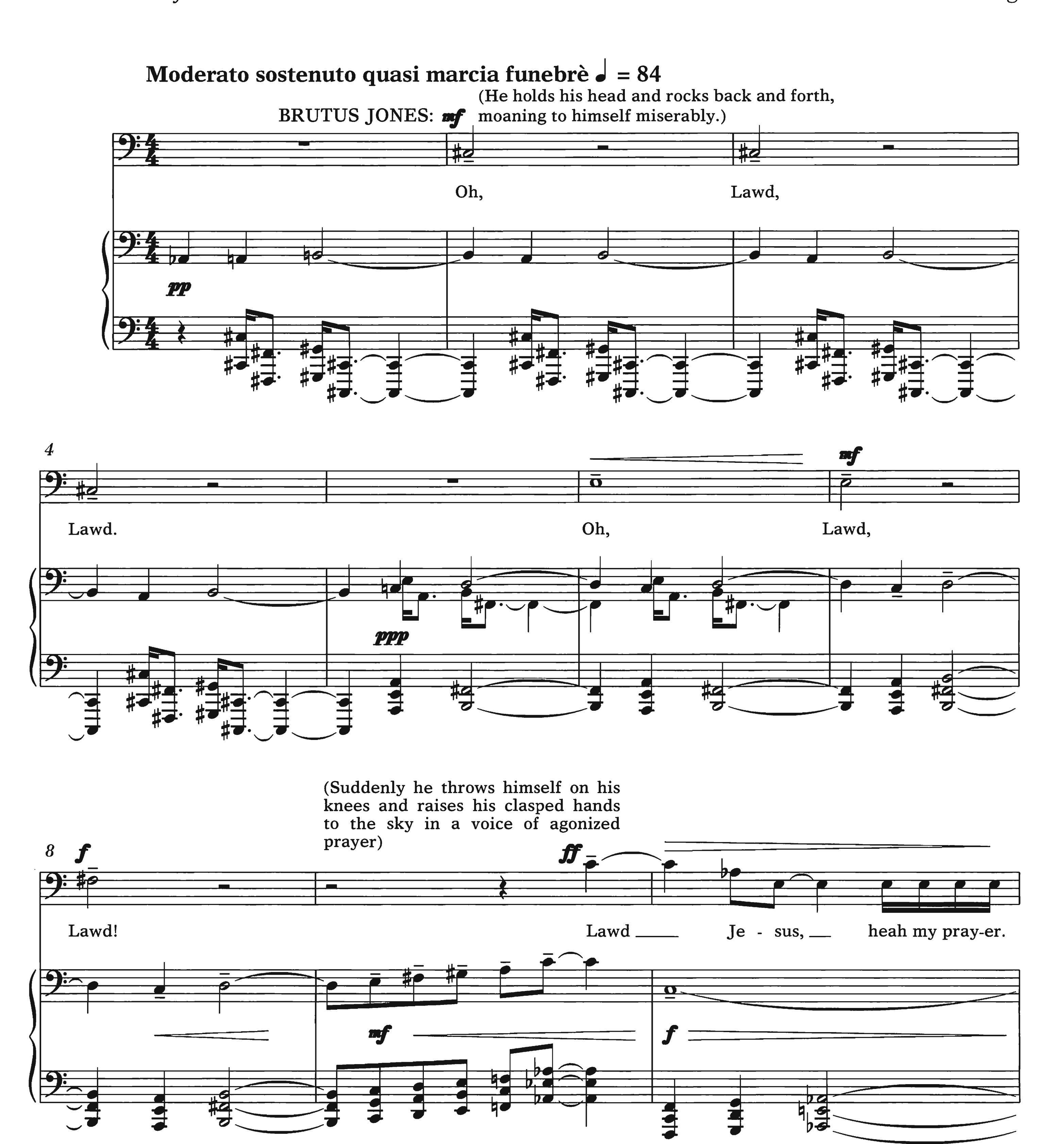


rit.
my lit - tle girl Gets hun - gry ev - 'ry night and she comes home to
3
Poco più mosso
me! (spoken) "My little girl, my little girl!" I've
mp
poco a poco cresc.
got to get read-y be - fore she comes! I got to make cer - tain that she Won't be
poco a poco cresc.
sempre stacc.
dragged up in slums With a lot of bums like me. She's
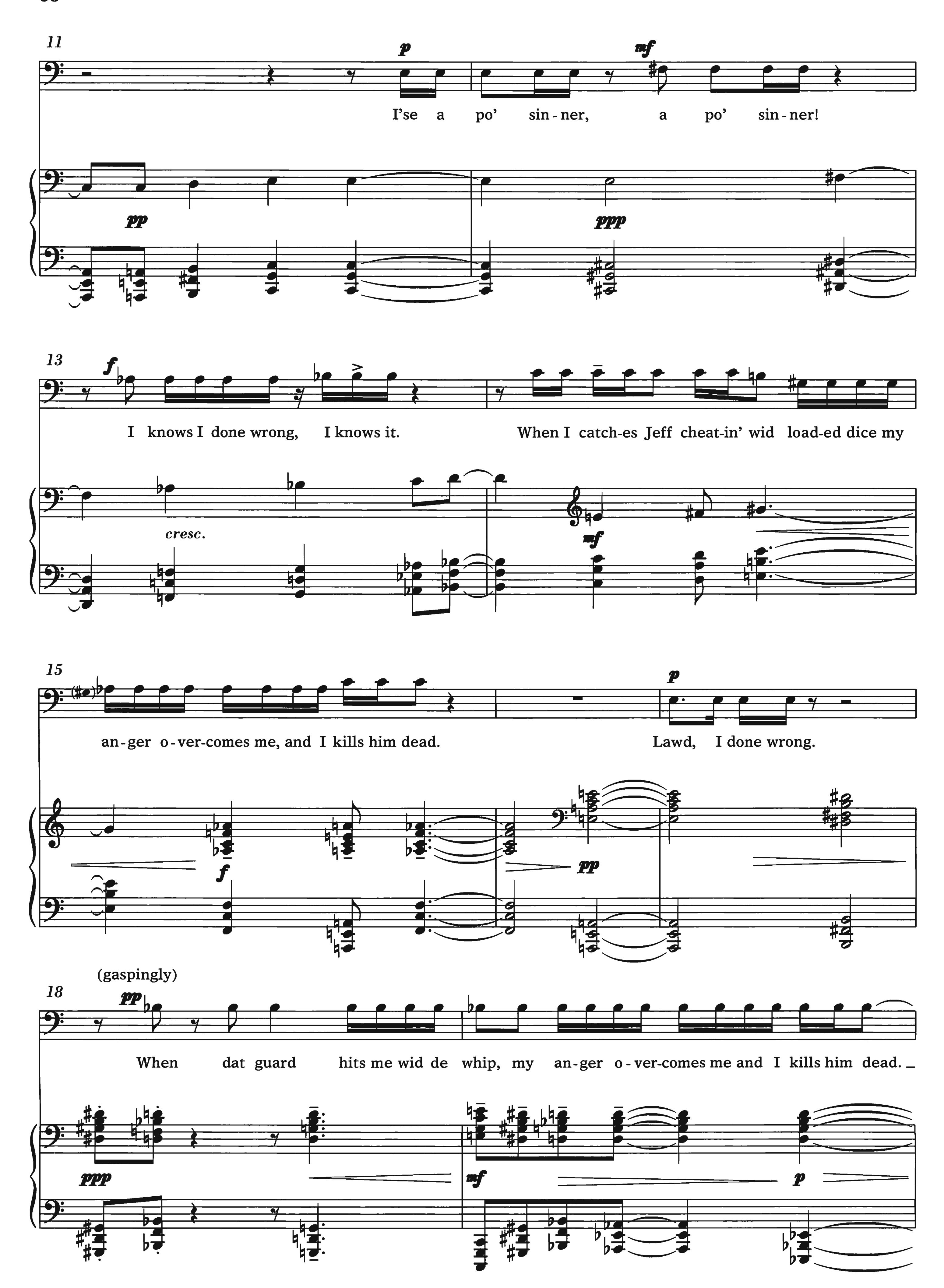

Con vigore
got to be shel-tered And fed and dressed In the best that mon-ey can buy! I
f
cresc.
Quasi grandioso
nev - er knew how to get mon - ey, But I'll try, By God! I'll
f
allargando
try! I'll go out and make it, Or steal it, Or take it or
cresc.
allargando
a tempo
die!
ff a tempo
sfz
sfz
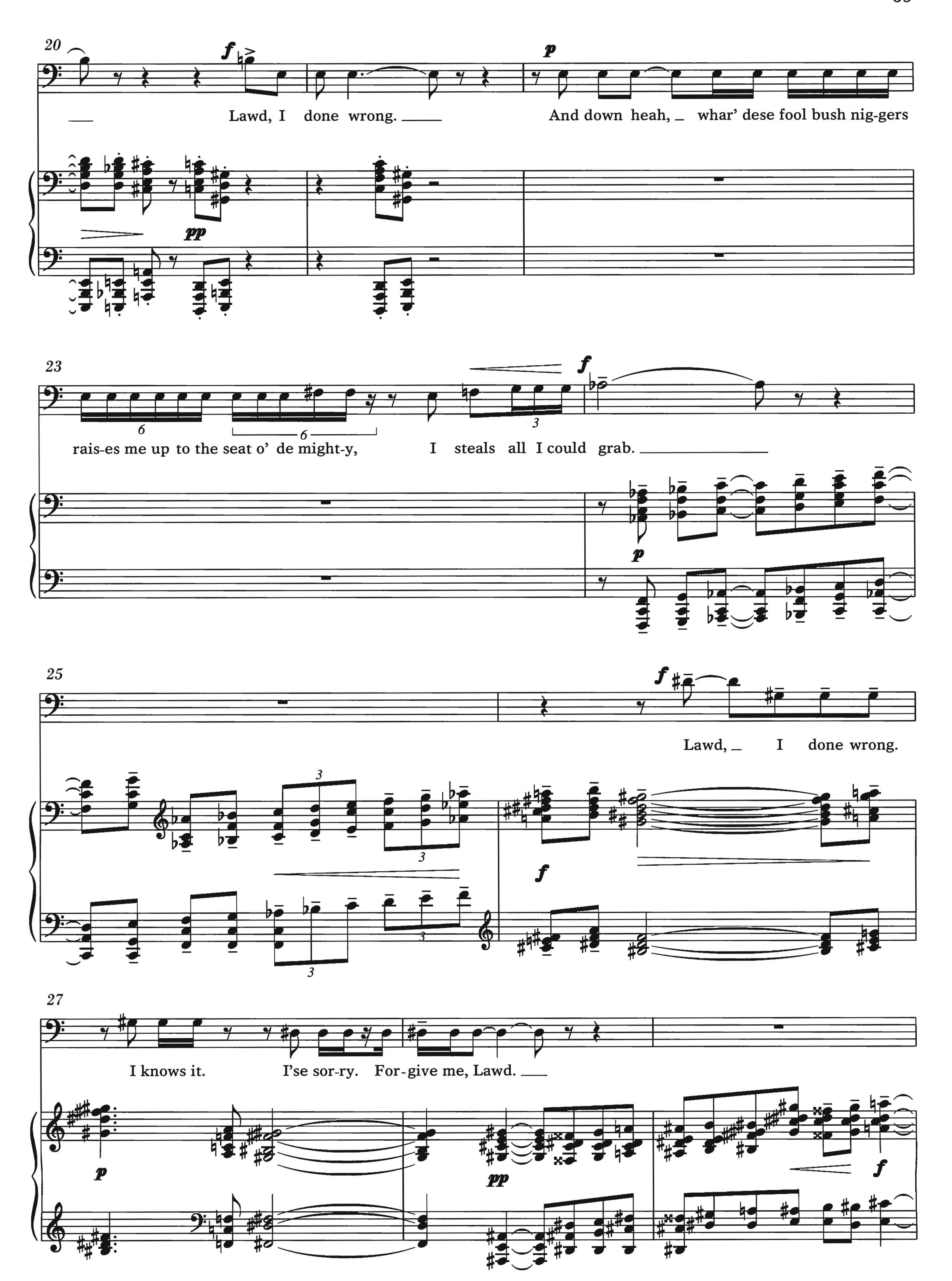
Oh, Lawd Jesus, heah my prayer
from
THE EMPEROR JONES
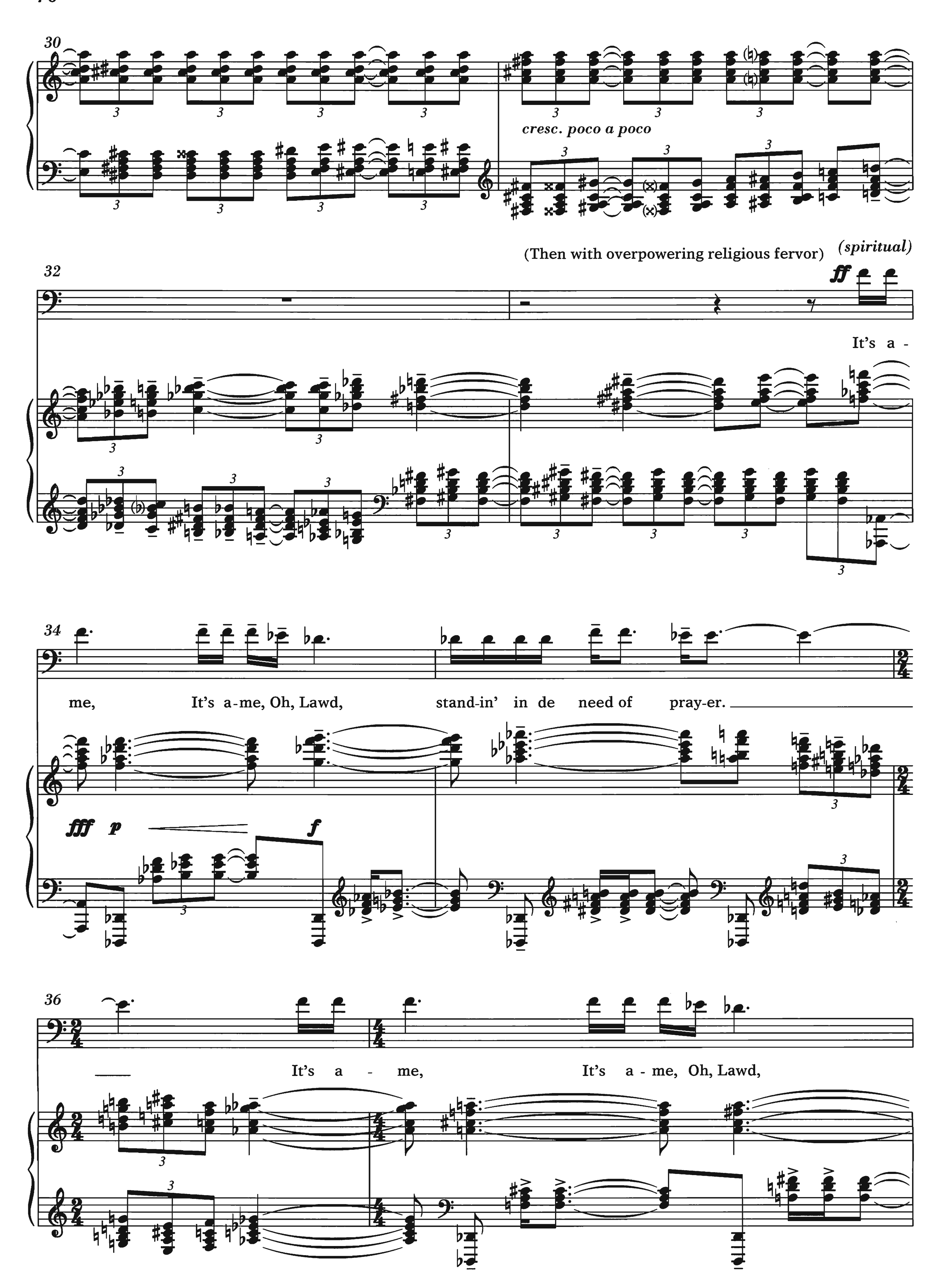
Kathleen de Jaffa
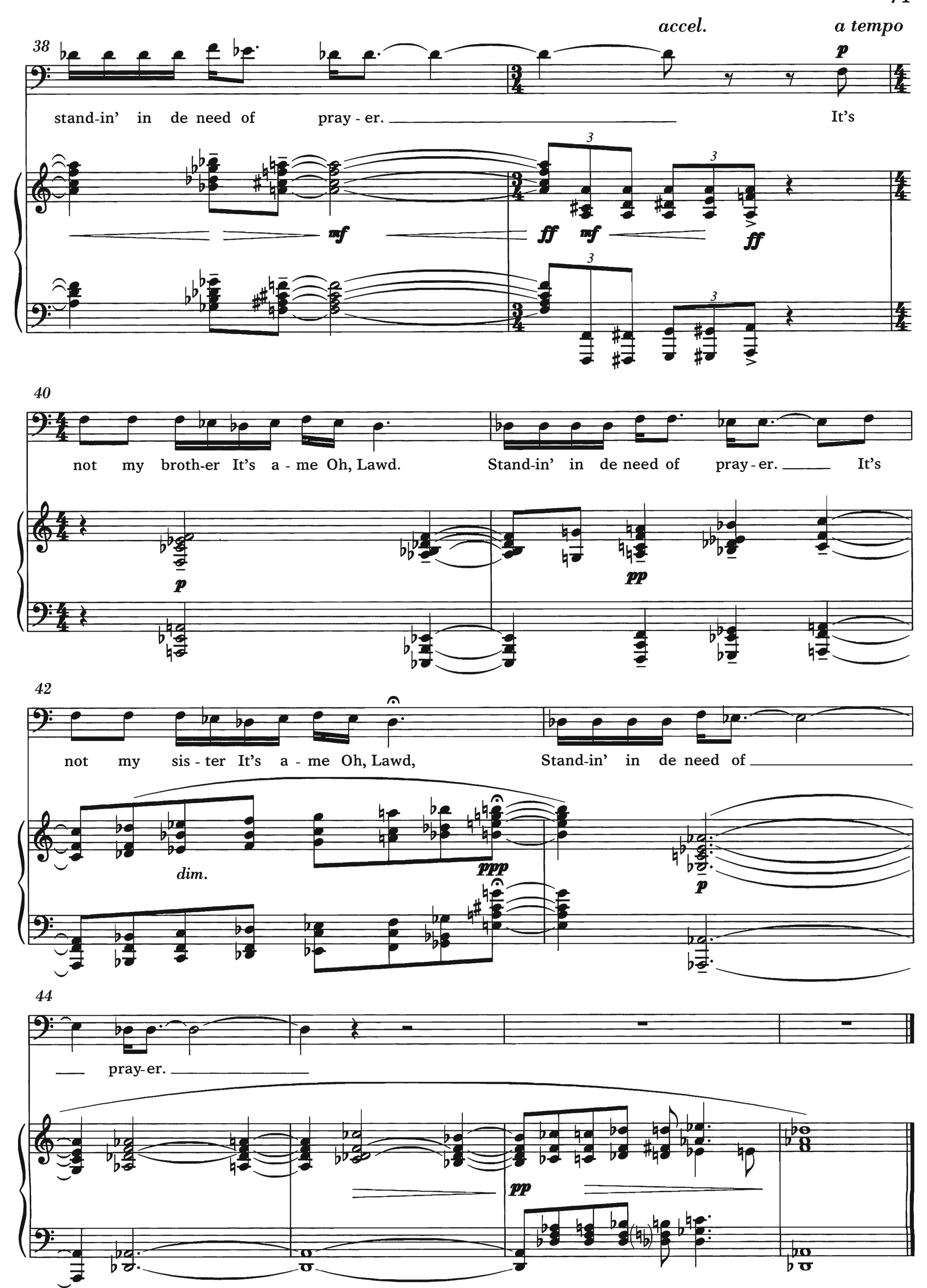
Louis Gruenberg




11
p
mf
I'se a po' sin - ner, a po' sin - ner!
pp
ppp
13
f
I knows I done wrong, I knows it.
When I catch-es Jeff cheat-in' wid load-ed dice my
cresc.
mf
15
p
an - ger o - ver-comes me, and I kills him dead.
Lawd, I done wrong.
f
pp
(gaspingly)
18
pp
When dat guard hits me wid de whip, my an - ger o - ver-comes me and I kills him dead. _
ppp
mf
p


20
Lawd, I done wrong.
And down heah, whar' dese fool bush nig-gers
23
rais-es me up to the seat o' de might-y, I steals all I could grab.
25
Lawd, I done wrong.
27
I knows it. I'se sor-ry. For-give me, Lawd.


30
cresc. poco a poco
(Then with overpowering religious fervor)
(spiritual)
32
ff
It's a -
34
me, It's a-me, Oh, Lawd, stand-in' in de need of pray-er.
fff p f
36
It's a - me, It's a - me, Oh, Lawd,


accel.
a tempo
stand-in' in de need of pray - er. It's
not my broth-er It's a - me Oh, Lawd. Stand-in' in de need of pray - er. It's
not my sis - ter It's a - me Oh, Lawd, Stand-in' in de need of
pray-er.
dim.

Once in a while
from
FOUR SAINTS IN THREE ACTS

Gertrude Stein

Virgil Thomson

St. Ignatius predicts the Last Judgment
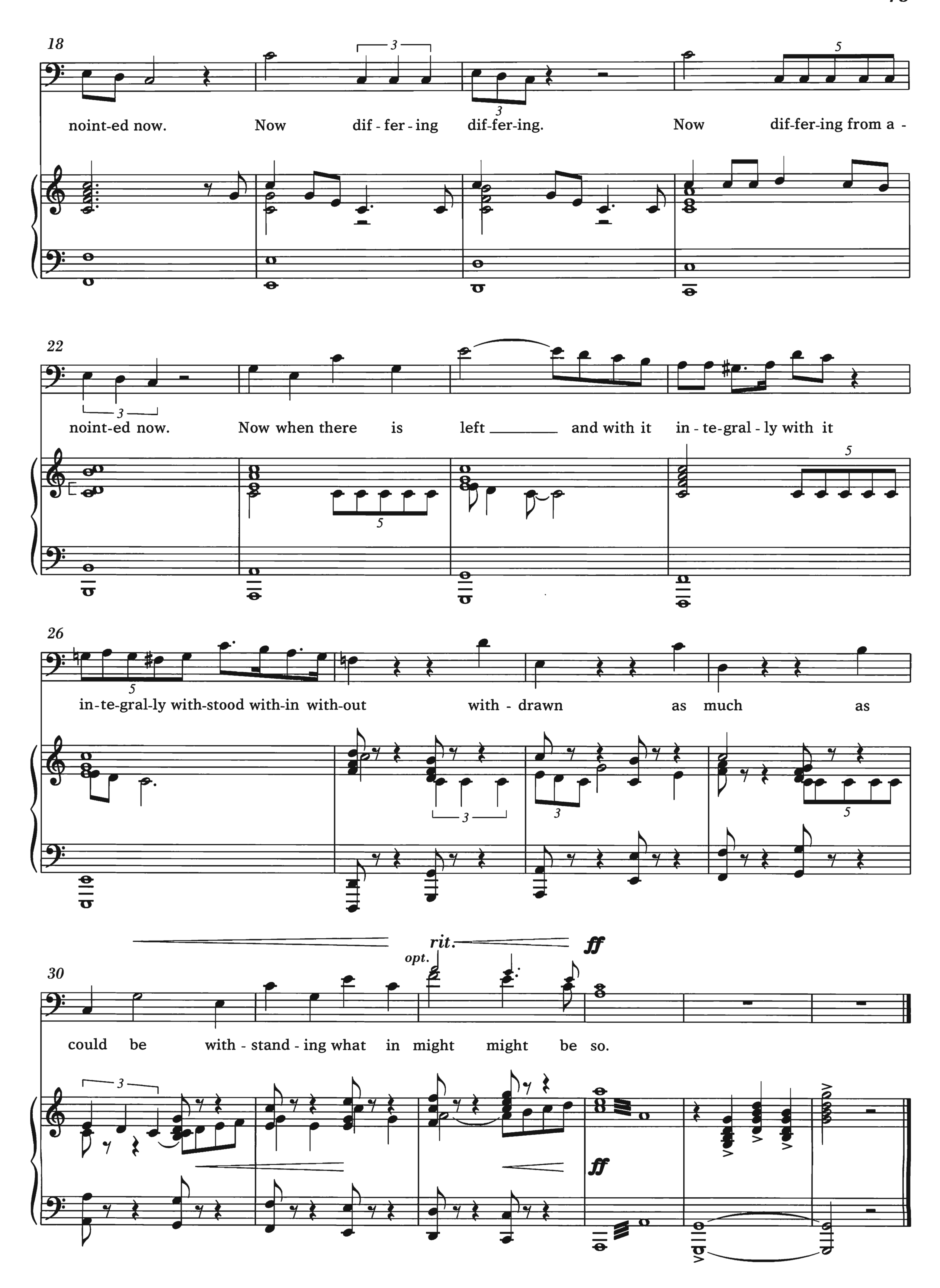
Allegretto (𝅗𝅥 = 84) *molto rit.* ST. IGNATIUS: *f a tempo ben marcato*

Once in a while and where and where a-round a-round is a sound and a-round is a sound and a-round is a sound and a-round.

A-round is a sound a-round is a sound a-round is a sound and a-round.

A-round dif-fer-ing from a-noint-ed now. Now dif-fer-ing from a-

ff *fff* *mf*


18
noint-ed now. Now dif - fer - ing dif-fer-ing. Now dif-fer-ing from a -
22
noint-ed now. Now when there is left and with it in - te-gral - ly with it
26
in-te-gral-ly with-stood with-in with-out with - drawn as much as
rit.
opt.
ff
30
could be with - stand - ing what in might might be so.
ff
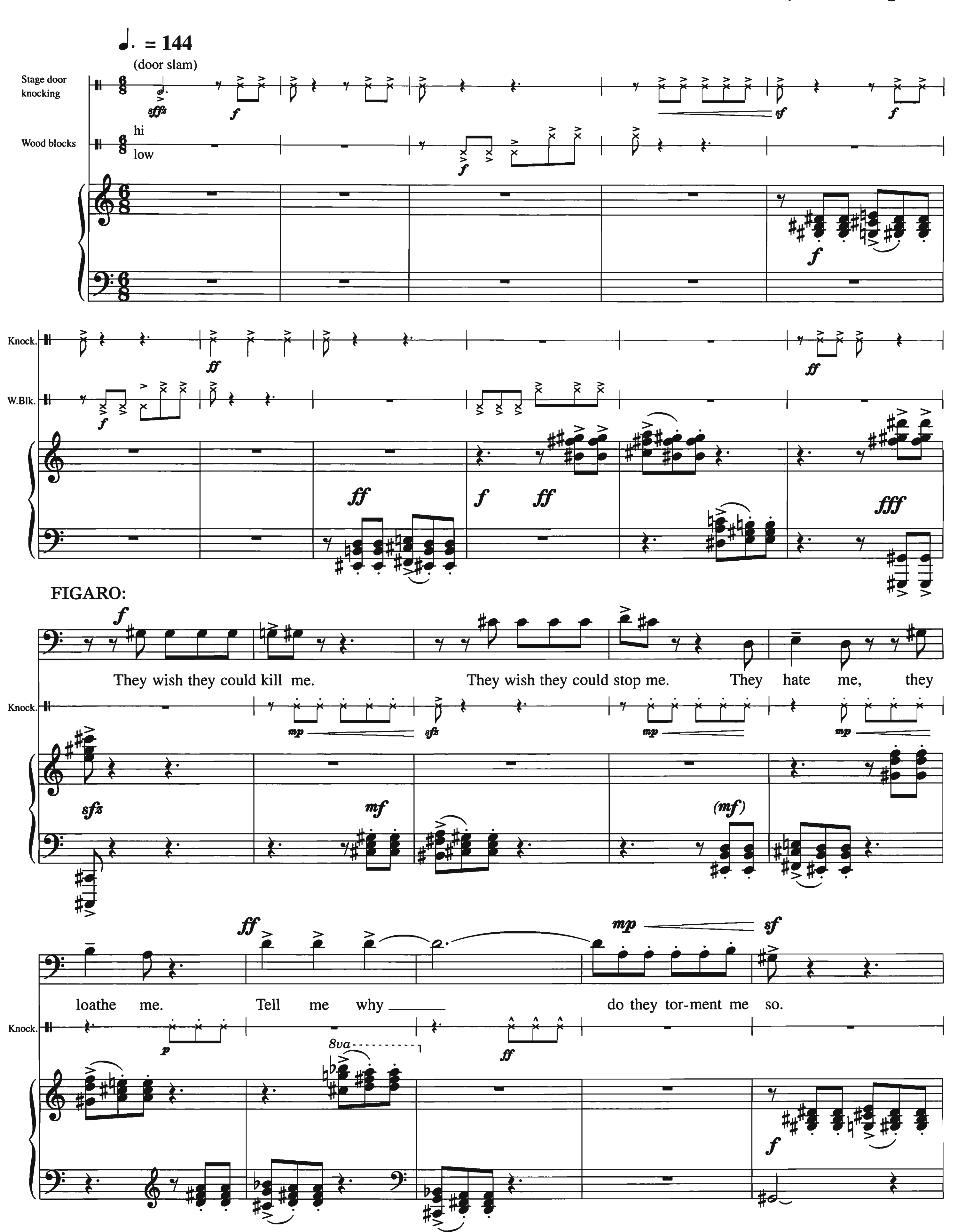
They wish they could kill me
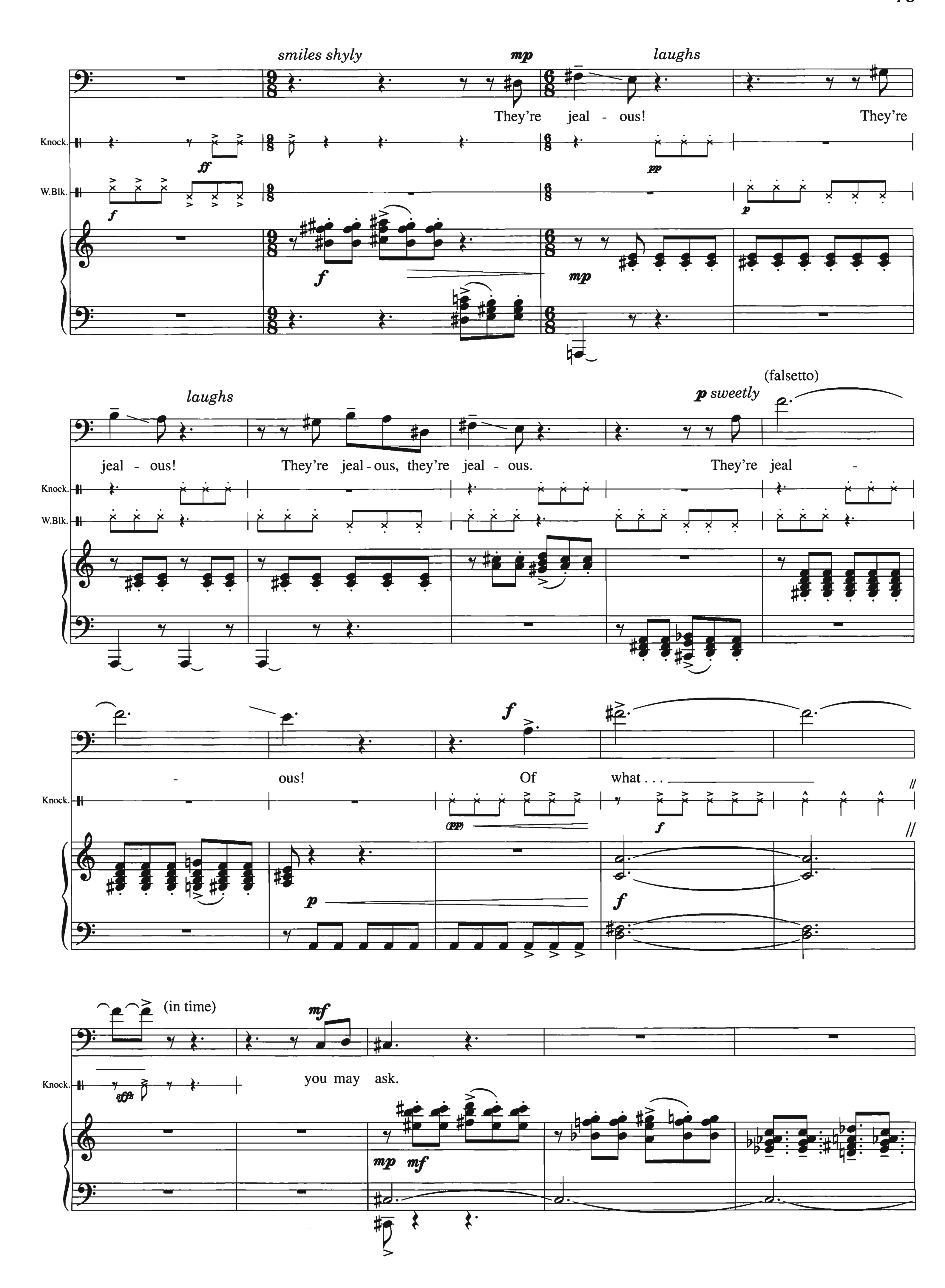
from
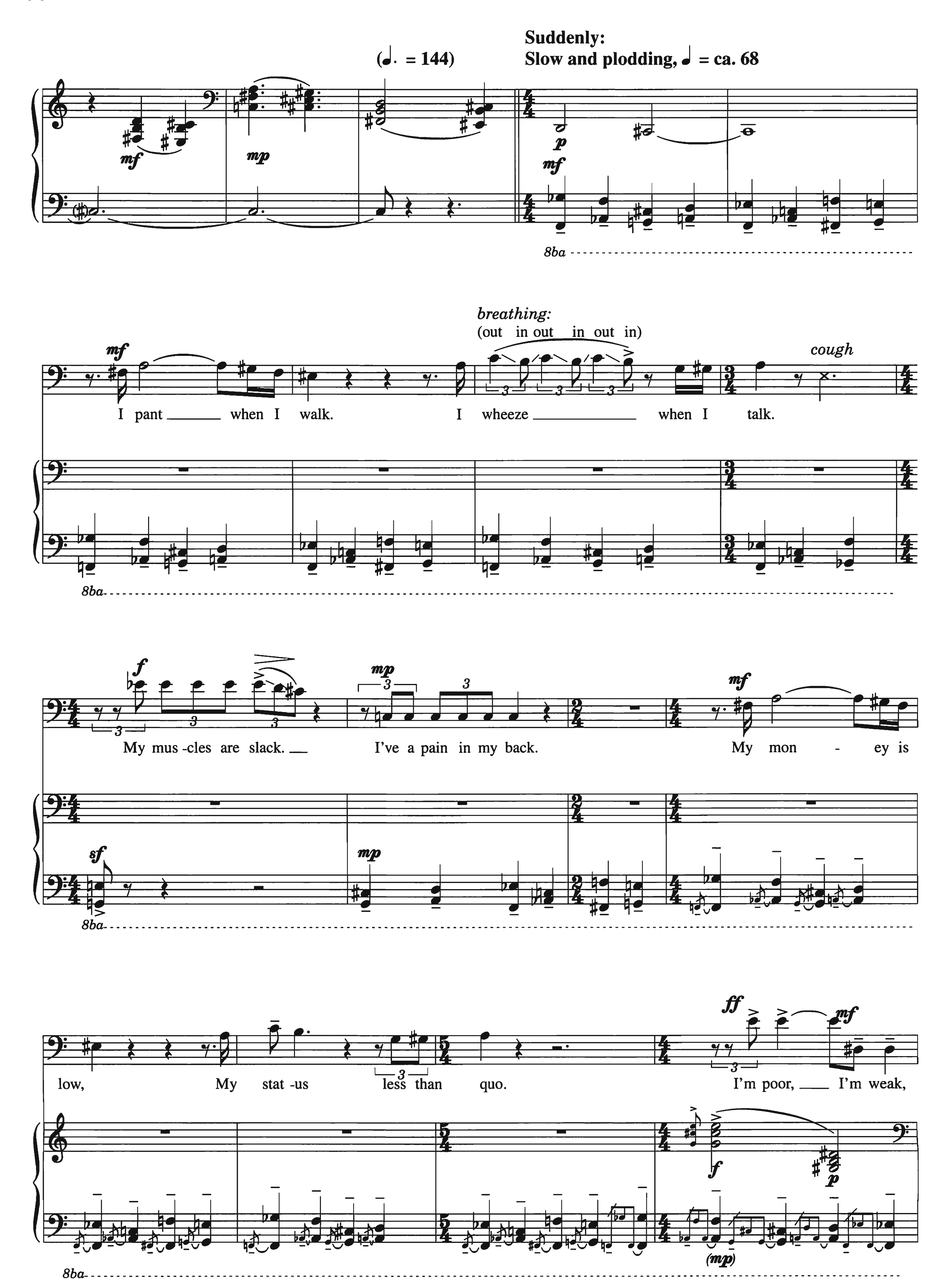
THE GHOSTS OF VERSAILLES
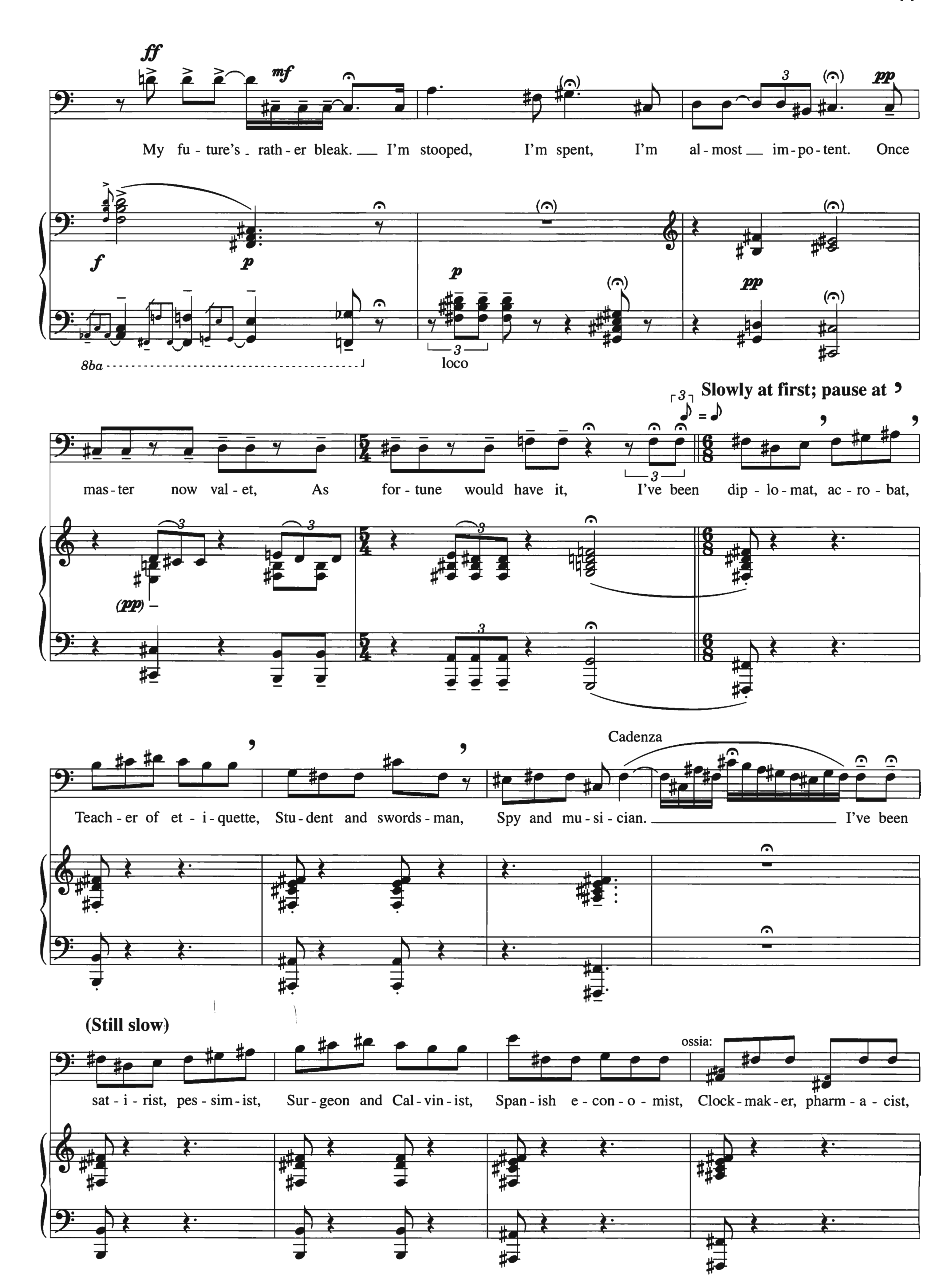
William M. Hoffman

John Corigliano
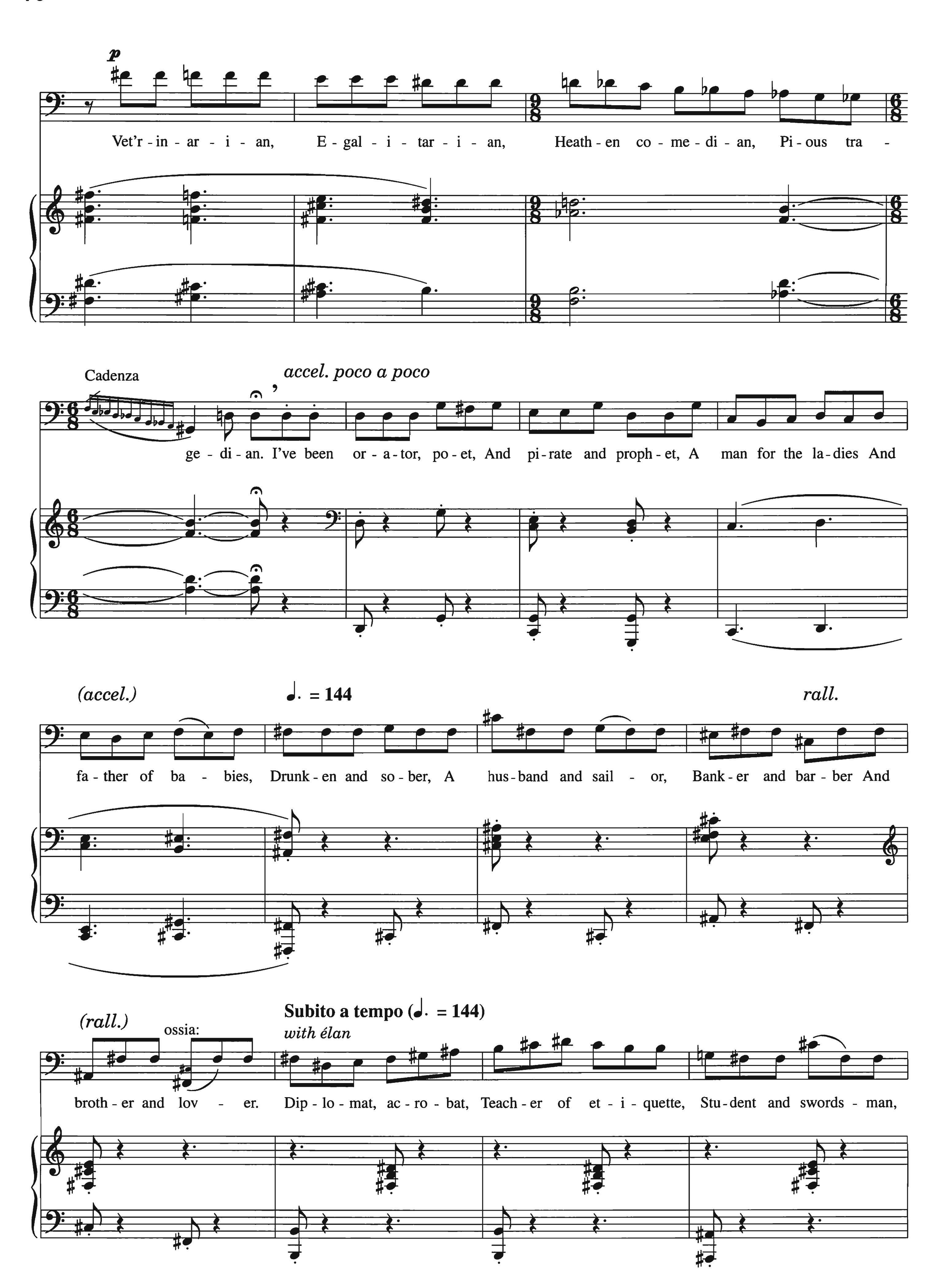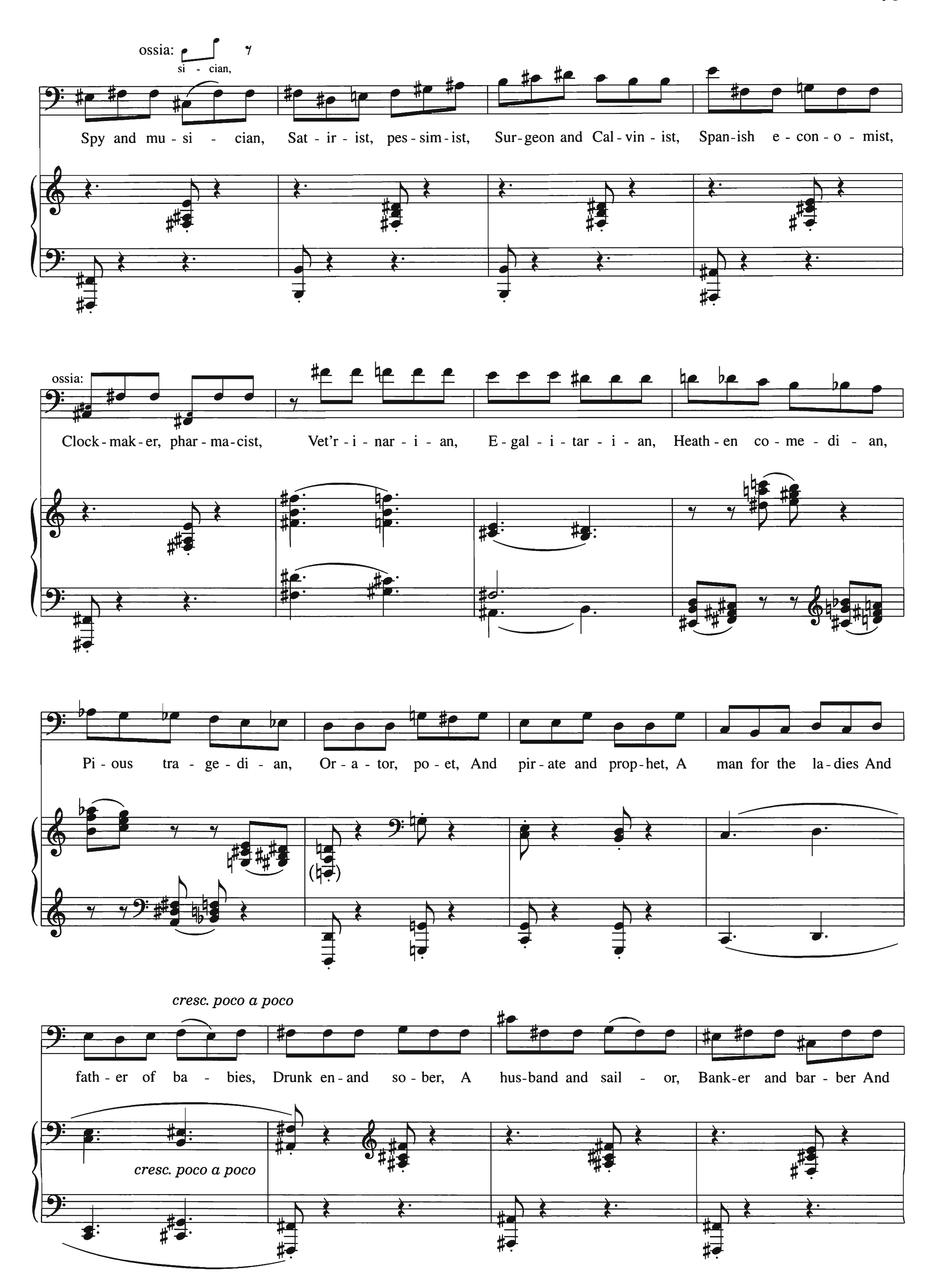



smiles shyly
mp
laughs
They're jeal - ous! They're
Knock.
ff
pp
W.Blk.
f
p
f
mp
laughs
p sweetly
(falsetto)
jeal - ous! They're jeal - ous, they're jeal - ous. They're jeal -
- ous! Of what . . .
(pp)
f
p
(in time)
mf
you may ask.
sffz
mp mf
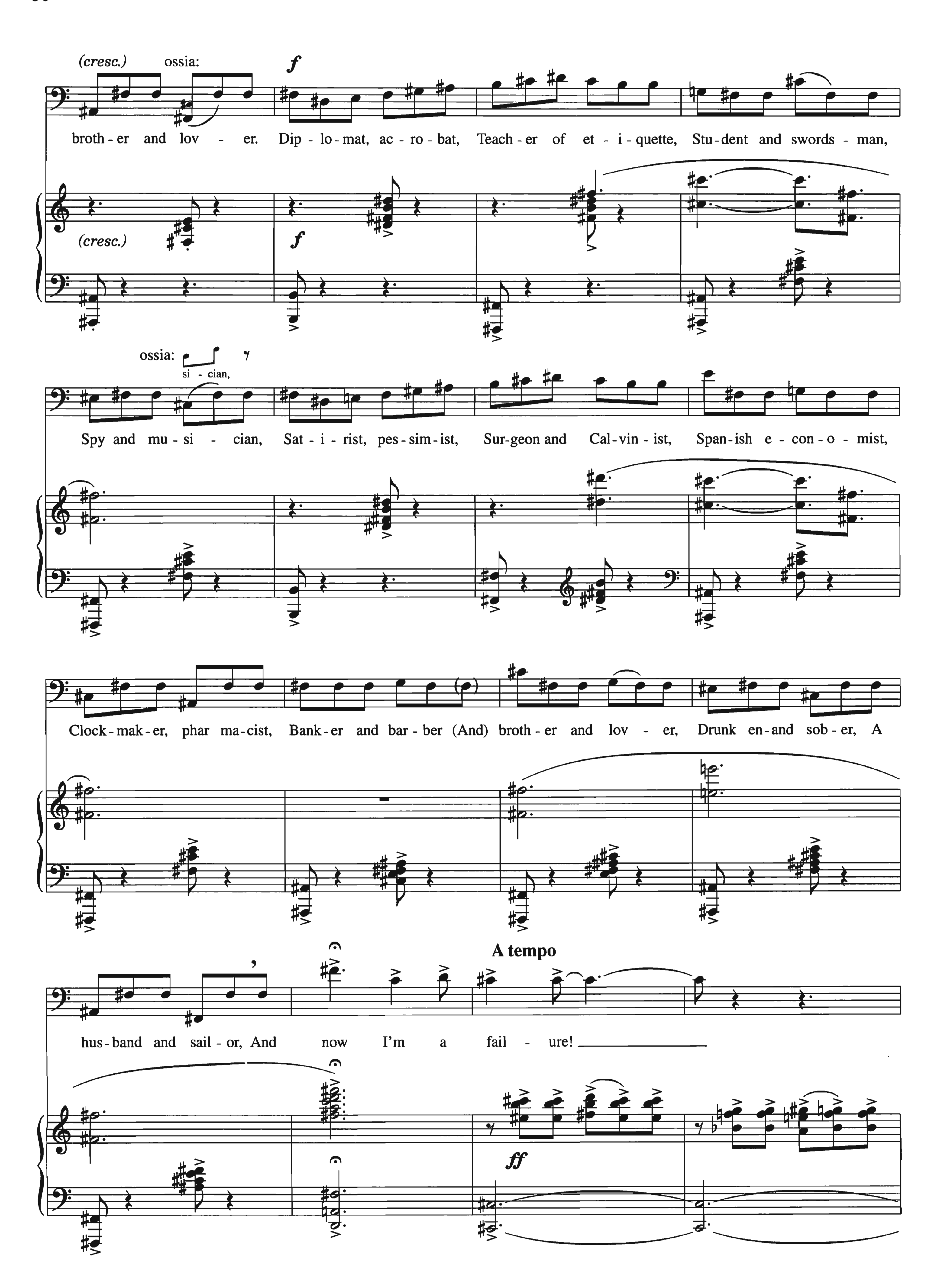

(♩. = 144)
Suddenly:
Slow and plodding, ♩ = ca. 68
8ba
breathing:
(out in out in out in)
cough
I pant when I walk. I wheeze when I talk.
My mus-cles are slack. I've a pain in my back. My mon - ey is
low, My stat-us less than quo. I'm poor, I'm weak,
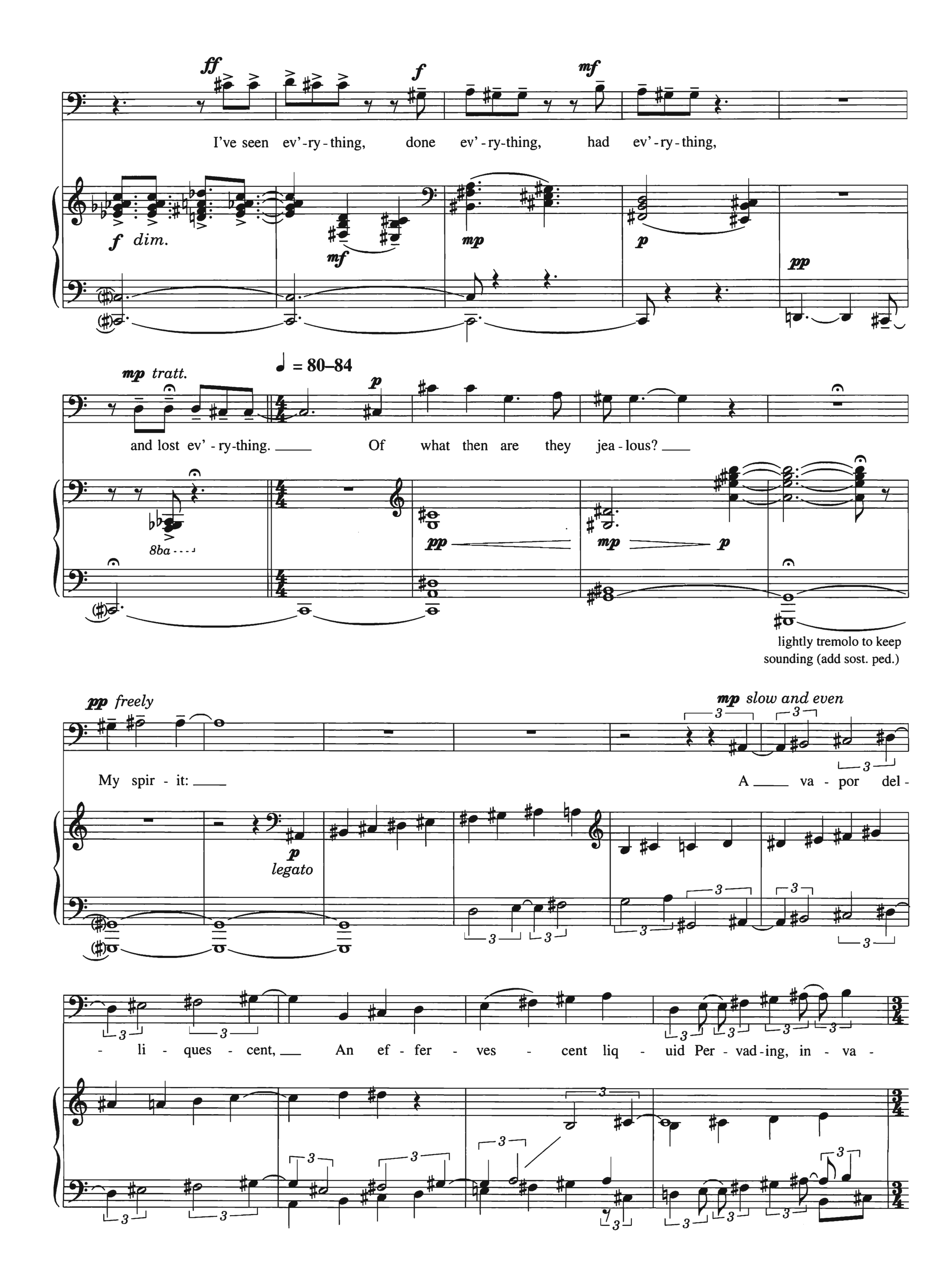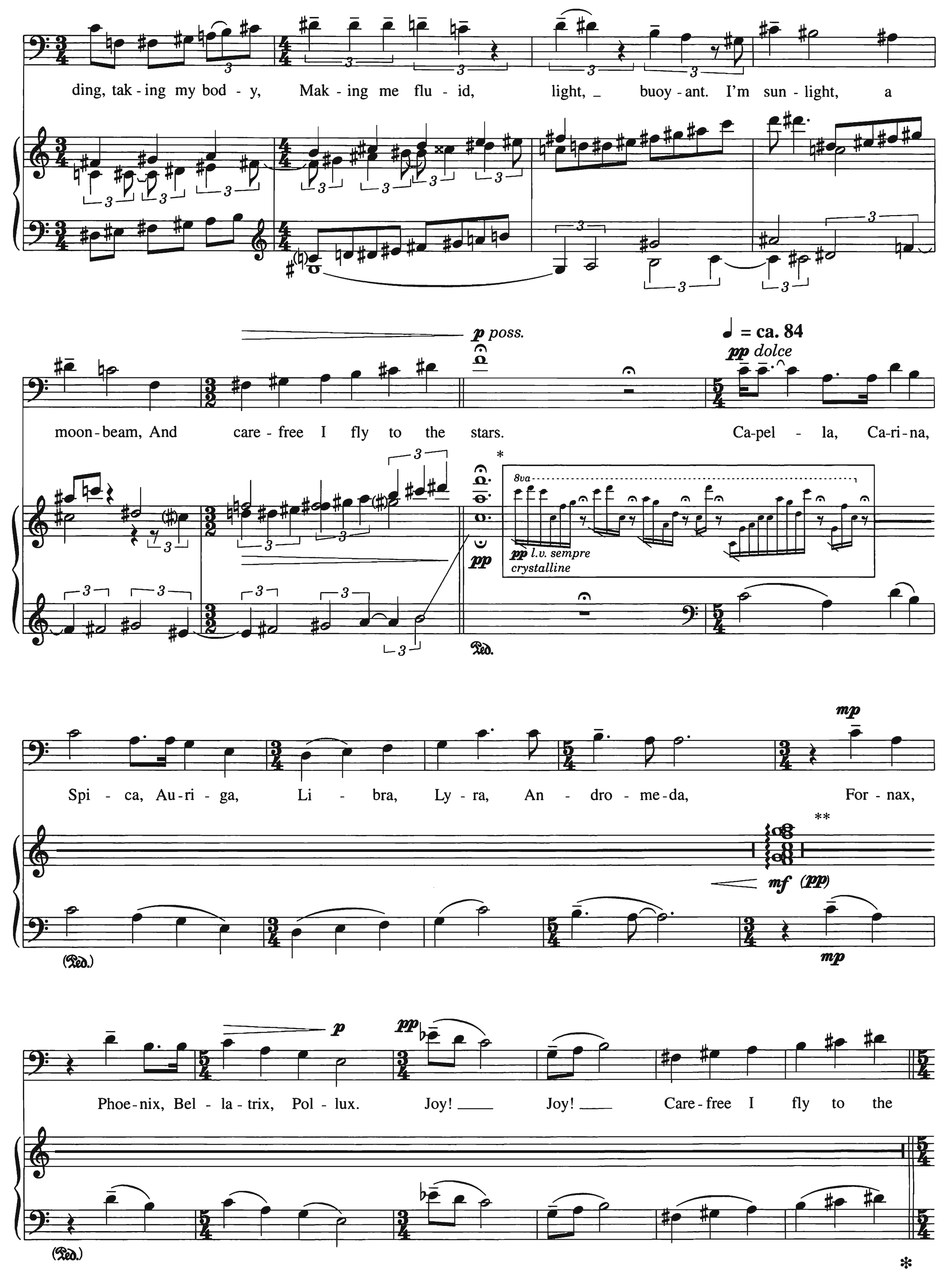


My fu - ture's rath - er bleak. I'm stooped, I'm spent, I'm al - most im - po - tent. Once
8ba
loco
Slowly at first; pause at
mas - ter now val - et, As for - tune would have it, I've been dip - lo - mat, ac - ro - bat,
(pp)
Cadenza
Teach - er of et - i - quette, Stu - dent and swords - man, Spy and mu - si - cian. I've been
(Still slow)
ossia:
sat - i - rist, pes - sim - ist, Sur - geon and Cal - vin - ist, Span - ish e - con - o - mist, Clock - mak - er, pharm - a - cist,


p
Vet'r - in - ar - i - an, E - gal - i - tar - i - an, Heath - en co - me - di - an, Pi - ous tra -
Cadenza
accel. poco a poco
ge - di - an. I've been or - a - tor, po - et, And pi - rate and proph - et, A man for the la - dies And
(accel.)
♩. = 144
rall.
fa - ther of ba - bies, Drunk - en and so - ber, A hus - band and sail - or, Bank - er and bar - ber And
(rall.)
ossia:
Subito a tempo (♩. = 144)
with élan
broth - er and lov - er. Dip - lo - mat, ac - ro - bat, Teach - er of et - i - quette, Stu - dent and swords - man,
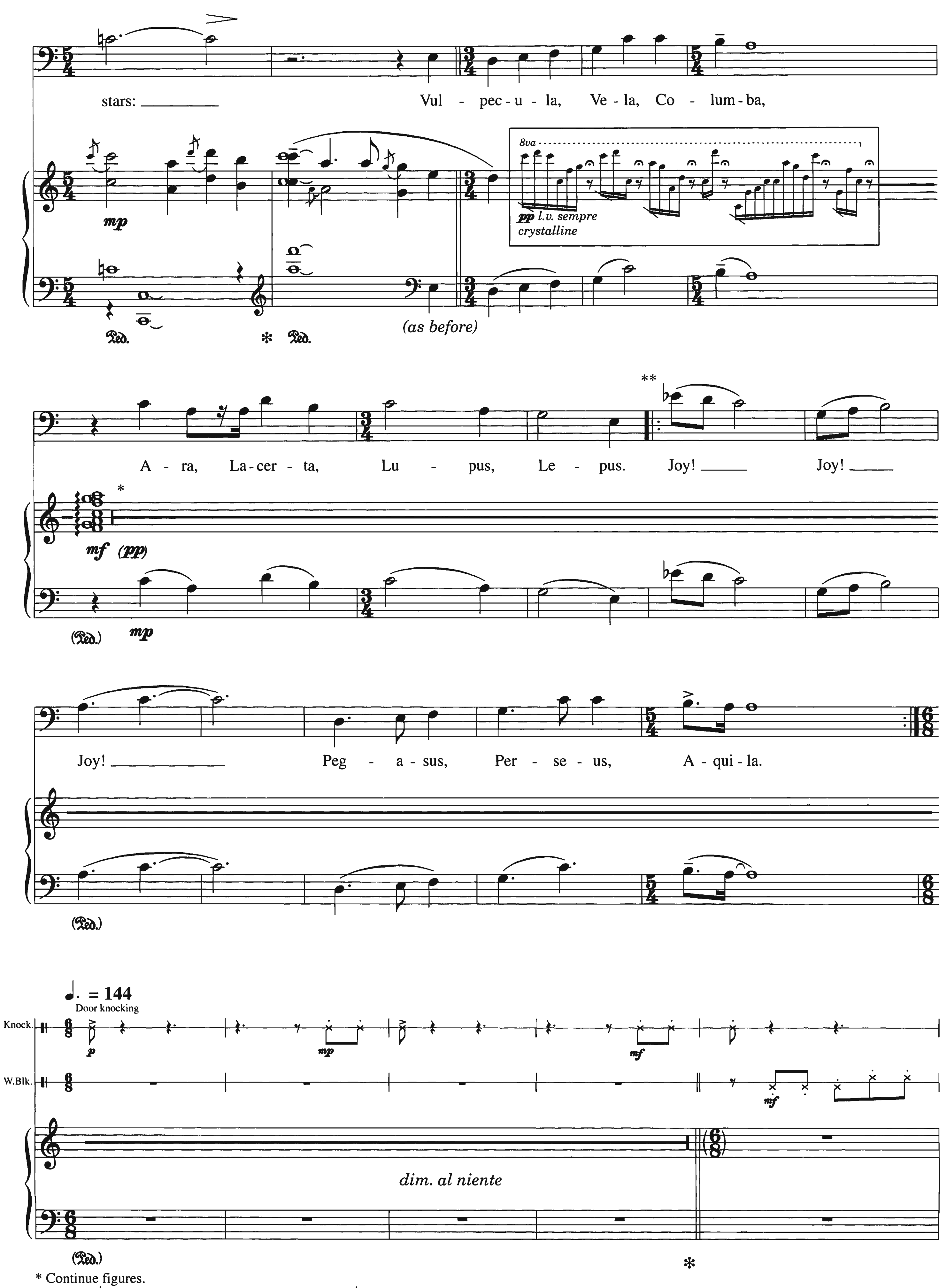

ossia:
si - cian,
Spy and mu - si - cian, Sat - ir - ist, pes - sim - ist, Sur - geon and Cal - vin - ist, Span - ish e - con - o - mist,
ossia:
Clock - mak - er, phar - ma - cist, Vet'r - i - nar - i - an, E - gal - i - tar - i - an, Heath - en co - me - di - an,
Pi - ous tra - ge - di - an, Or - a - tor, po - et, And pir - ate and proph - het, A man for the la - dies And
cresc. poco a poco
fath - er of ba - bies, Drunk en - and so - ber, A hus - band and sail - or, Bank - er and bar - ber And
cresc. poco a poco


(cresc.)
ossia:
f
brother and lover. Diplomat, acrobat, Teacher of etiquette, Student and swordsman,
(cresc.)
f
ossia:
si - cian,
Spy and musician, Satirist, pessimist, Surgeon and Calvinist, Spanish economist,
Clockmaker, pharmacist, Banker and barber (And) brother and lover, Drunk en-and sober, A
A tempo
husband and sailor, And now I'm a failure!
ff
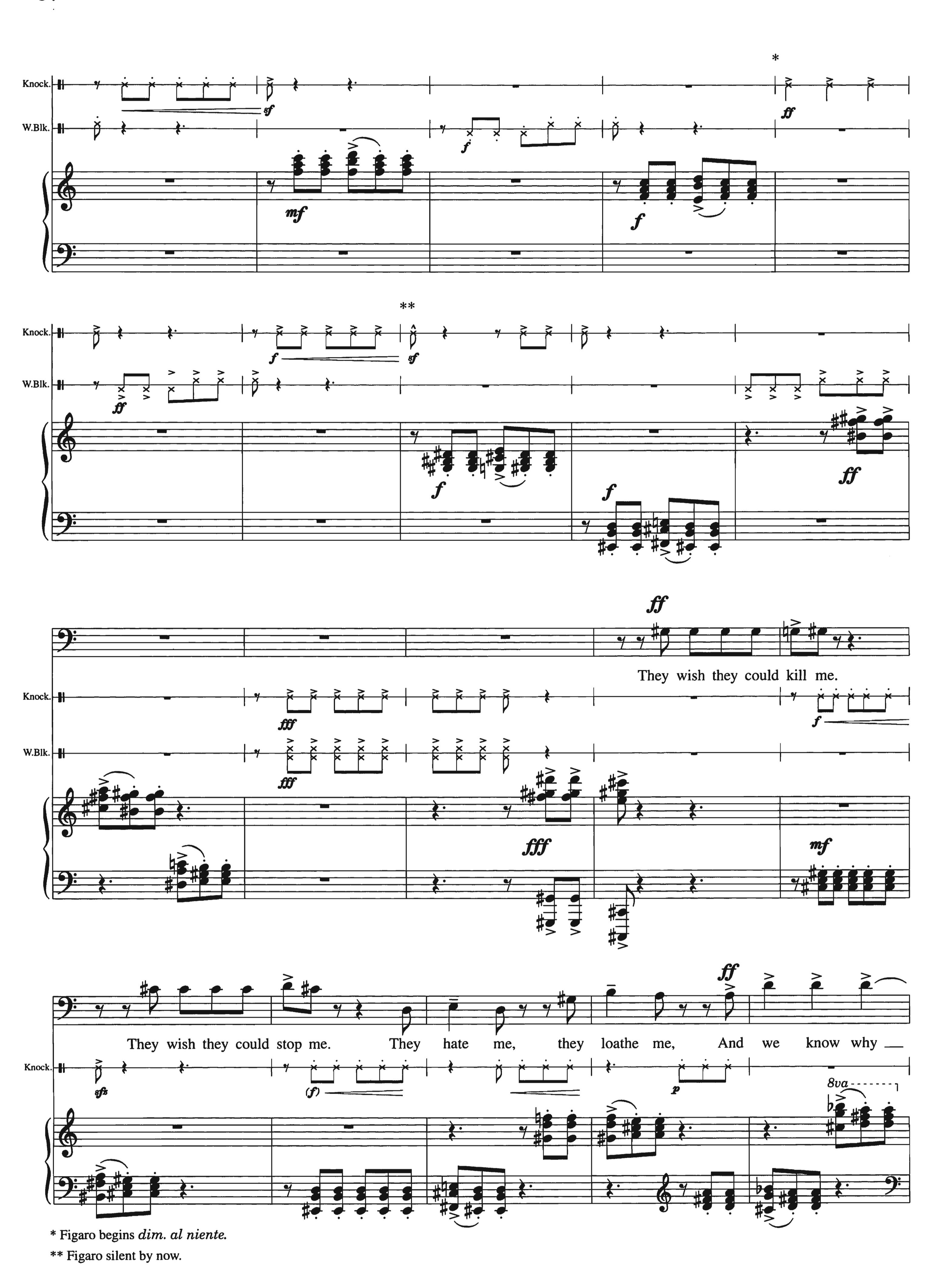

ff
f
mf
I've seen ev'-ry-thing, done ev'-ry-thing, had ev'-ry-thing,
f dim.
mf
mp
p
pp
mp tratt.
♩ = 80–84
p
and lost ev'-ry-thing. Of what then are they jea-lous?
8ba
pp
mp
p
lightly tremolo to keep sounding (add sost. ped.)
pp freely
mp slow and even
My spir-it: A va-por del-
p
legato
-li-ques-cent, An ef-fer-ves-cent liq-uid Per-vad-ing, in-va-



* Play filagreed figures in any order, varying the lengths of the rests between them.
** Continue figures.
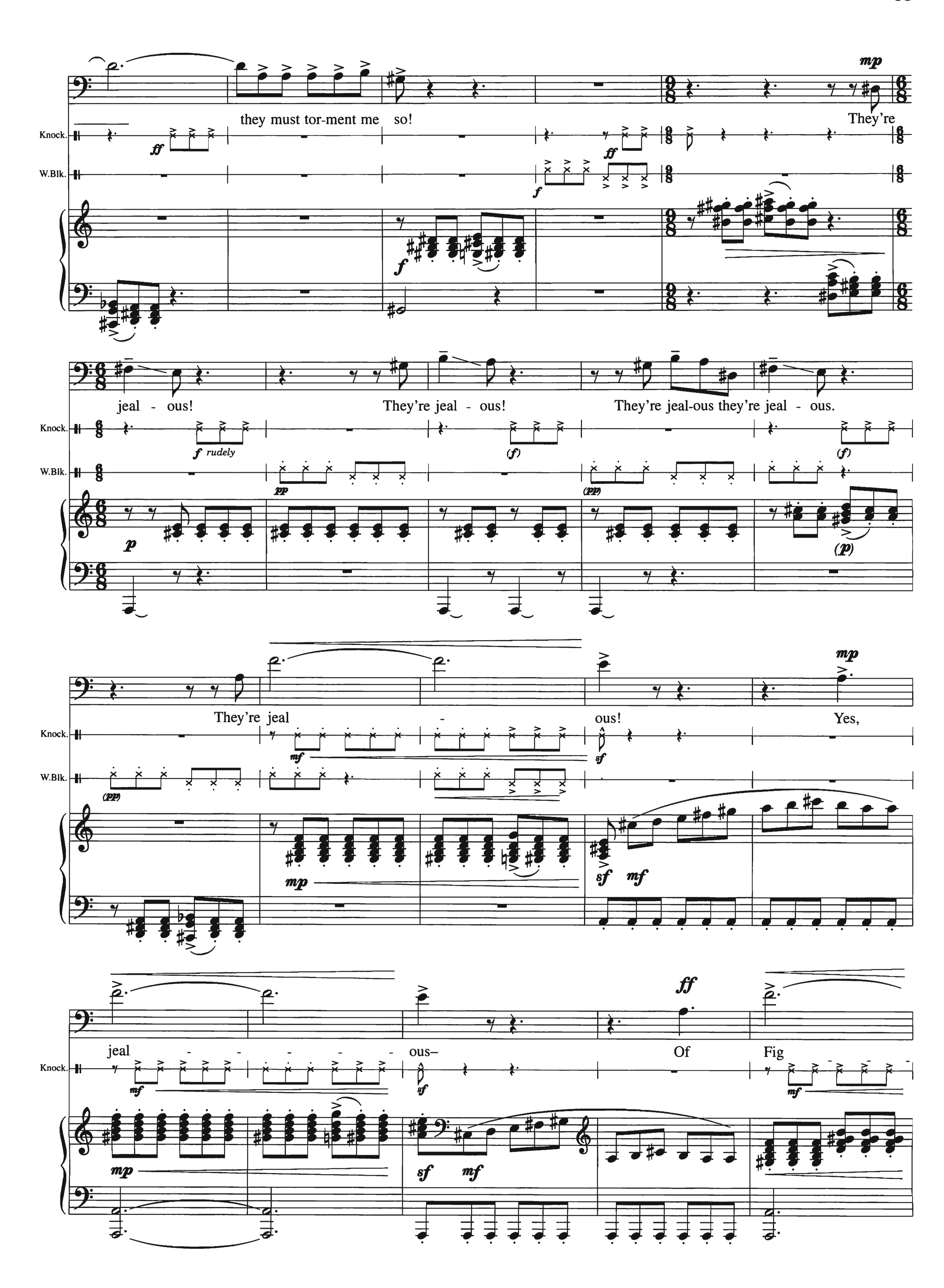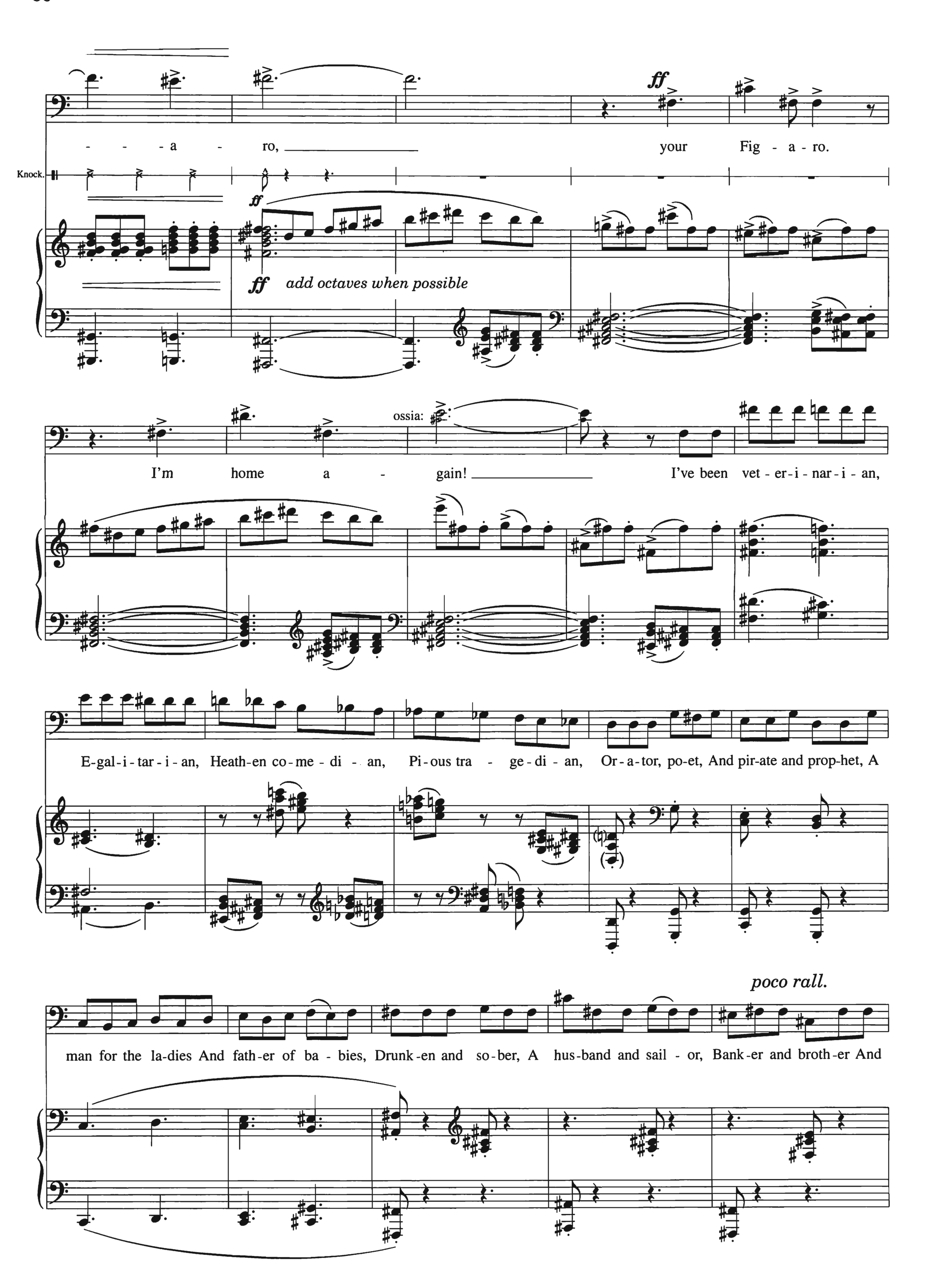


* Continue figures.
** Repeat (♩ = ca. 84) while accompaniment proceeds (♩. = 144).
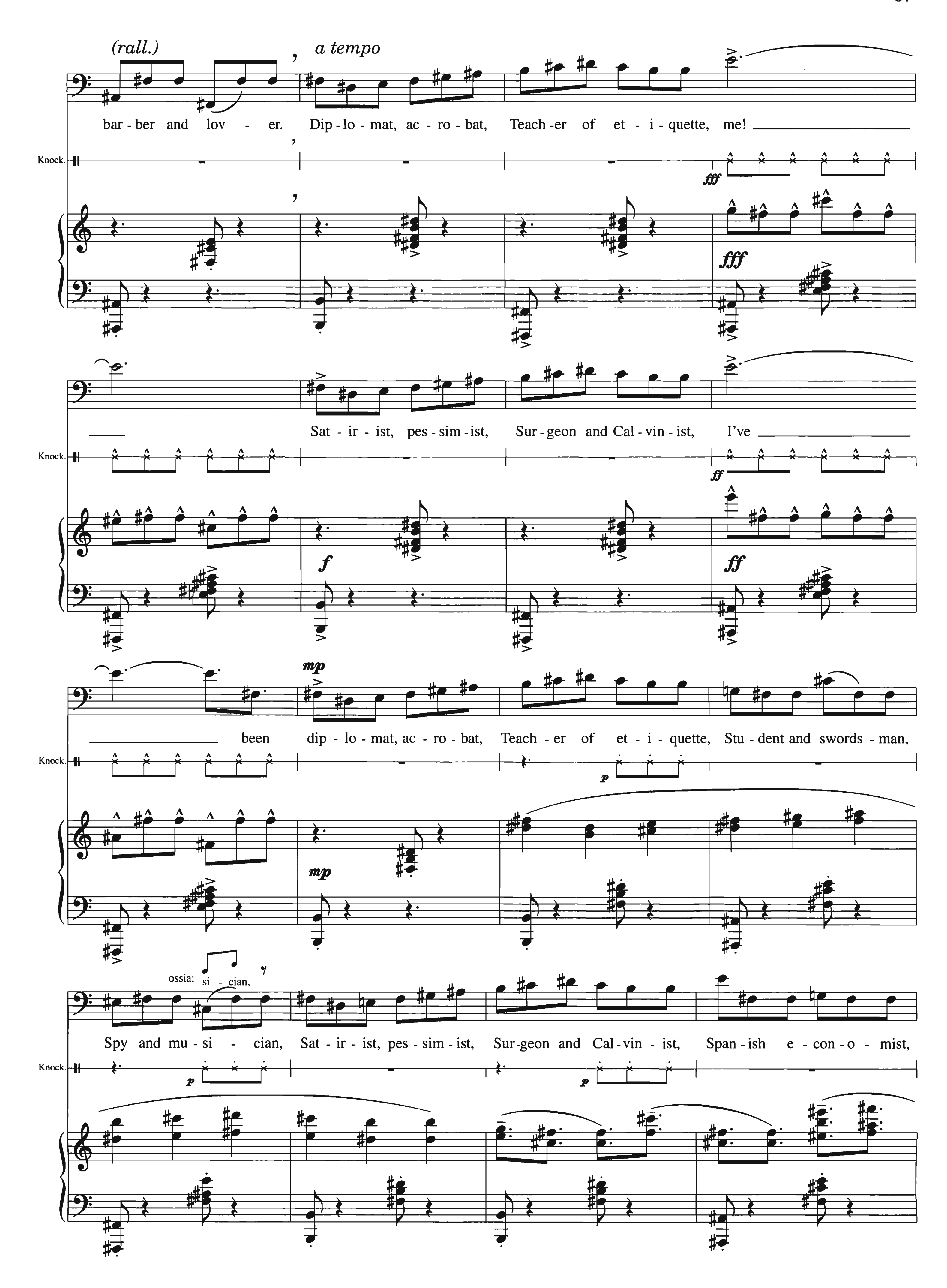


* Figaro begins *dim. al niente.*
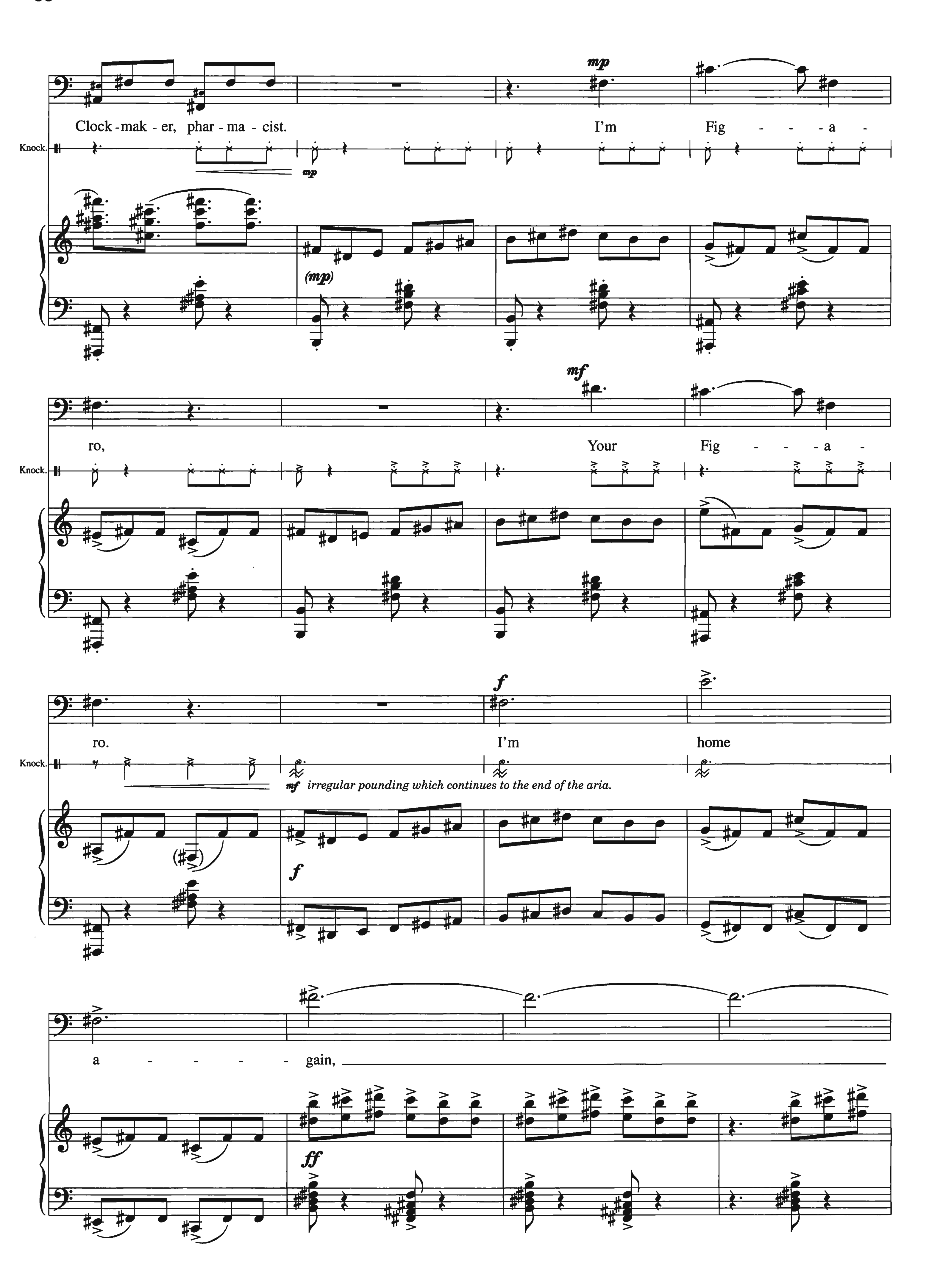
** Figaro silent by now.
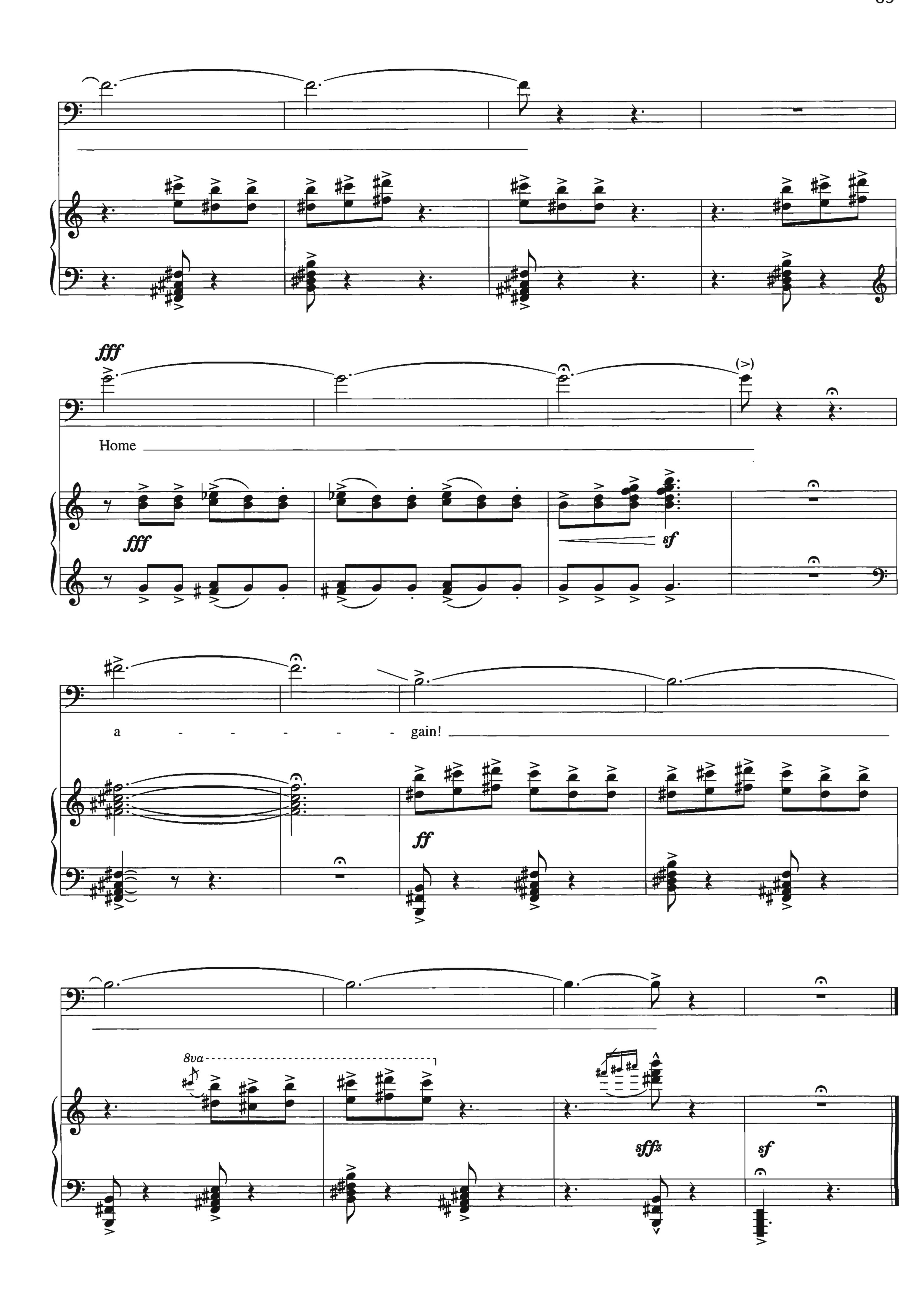

they must tor-ment me so!
They're
Knock.
W.Blk.
jeal - ous!
They're jeal - ous!
They're jeal-ous they're jeal - ous.
rudely
They're jeal - ous!
Yes,
jeal - - - - - ous–
Of
Fig



ff
- - - a - ro, your Fig - a - ro.
Knock.
ff
ff add octaves when possible
I'm home a - gain!
ossia:
I've been vet - er - i - nar - i - an,
E-gal - i - tar - i - an, Heath-en co - me - di - an, Pi - ous tra - ge - di - an, Or - a - tor, po - et, And pir - ate and proph - het, A
poco rall.
man for the la - dies And fath - er of ba - bies, Drunk - en and so - ber, A hus - band and sail - or, Bank - er and broth - er And


(rall.)
a tempo
bar - ber and lov - er. Dip - lo - mat, ac - ro - bat, Teach - er of et - i - quette, me!
Knock.
fff
Sat - ir - ist, pes - sim - ist, Sur - geon and Cal - vin - ist, I've
f
ff
been dip - lo - mat, ac - ro - bat, Teach - er of et - i - quette, Stu - dent and swords - man,
mp
p
ossia: si - cian,
Spy and mu - si - cian, Sat - ir - ist, pes - sim - ist, Sur - geon and Cal - vin - ist, Span - ish e - con - o - mist,


Clock-mak-er, phar-ma-cist.
I'm Fig - - - a -
ro,
Your Fig - - - a -
ro.
I'm home
a - - - - gain,
Knock.
mp
(mp)
mf
f
ff
mf irregular pounding which continues to the end of the aria.


fff
Home
a - - - - - gain!
fff
sf
ff
8va
sffz
sf
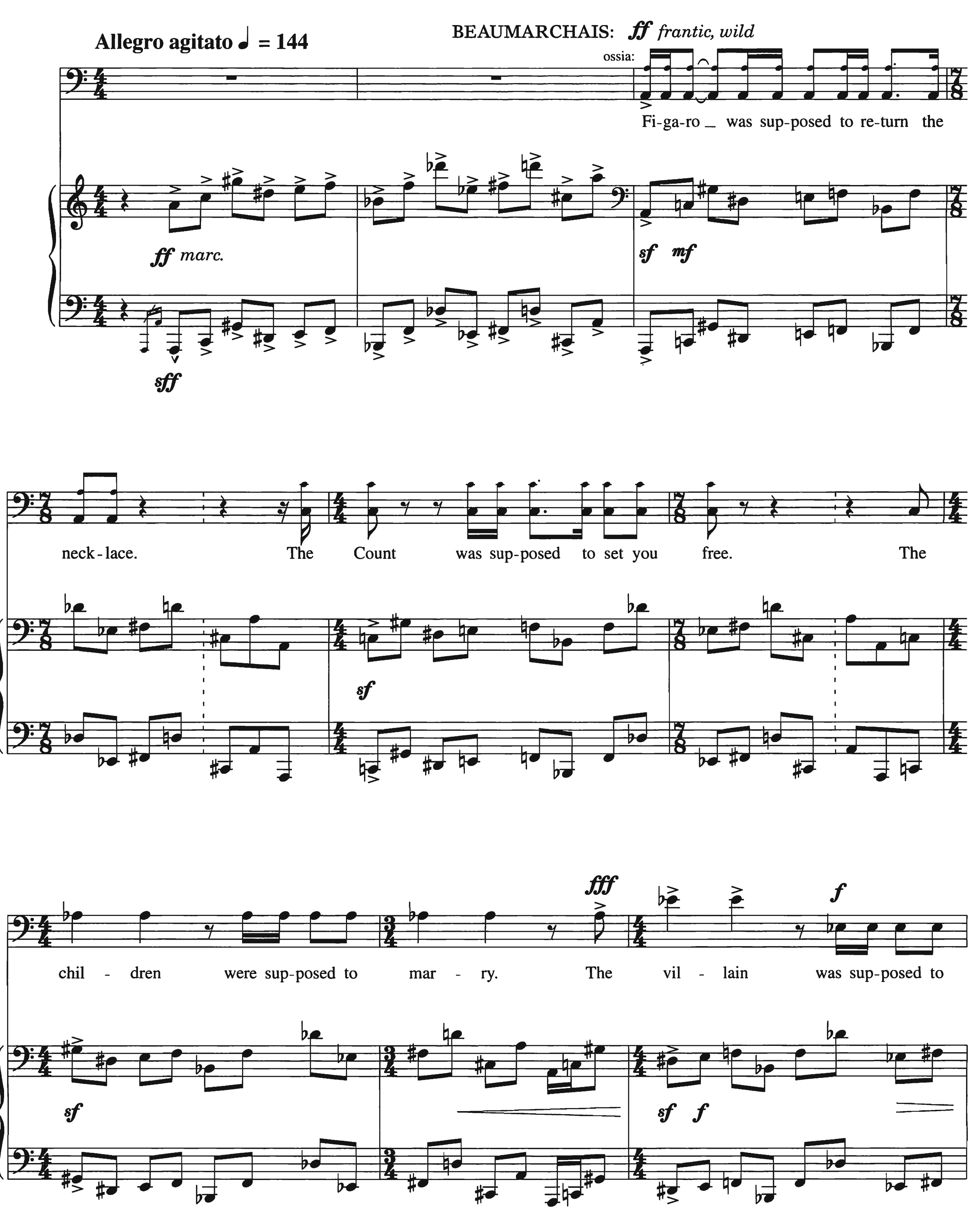
Figaro was supposed to return the necklace

from

THE GHOSTS OF VERSAILLES

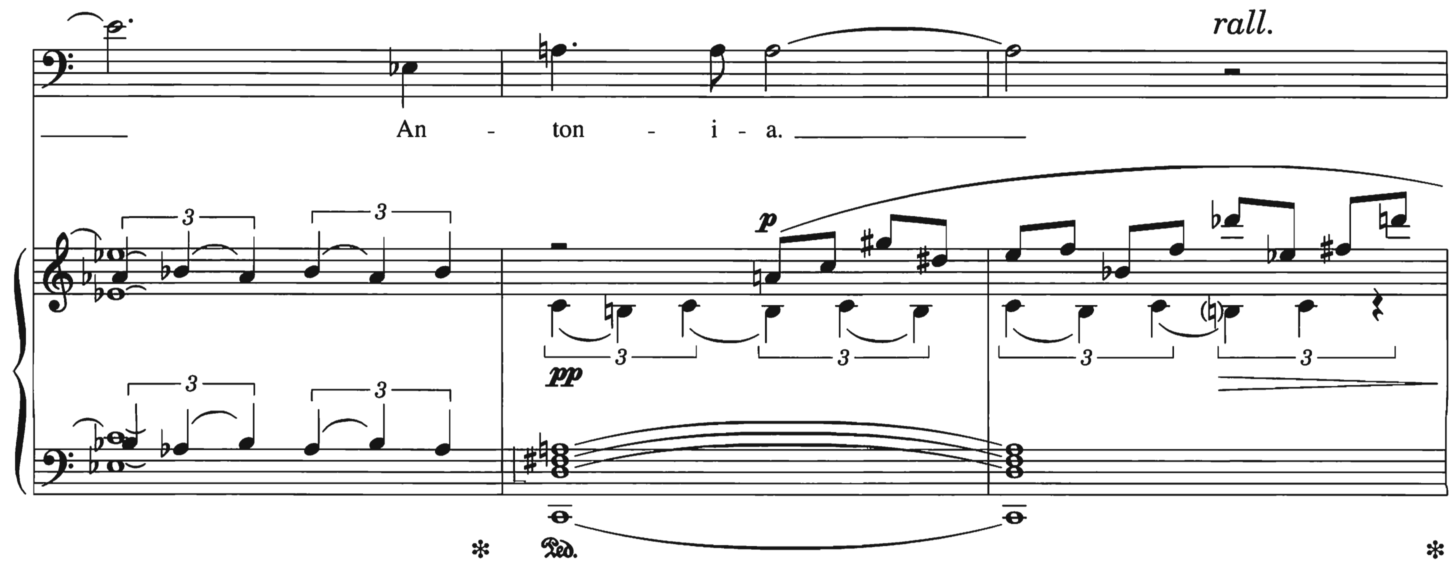
William M. Hoffman

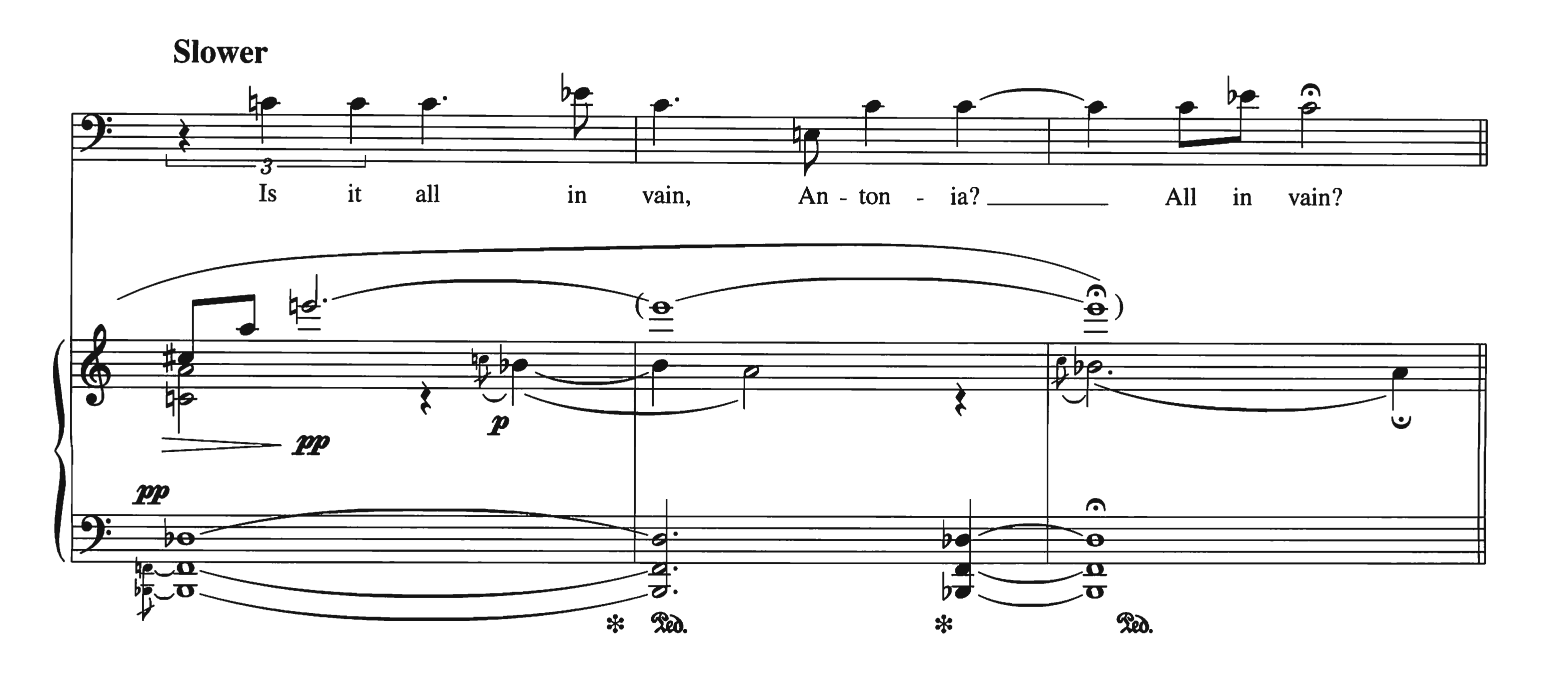
John Corigliano
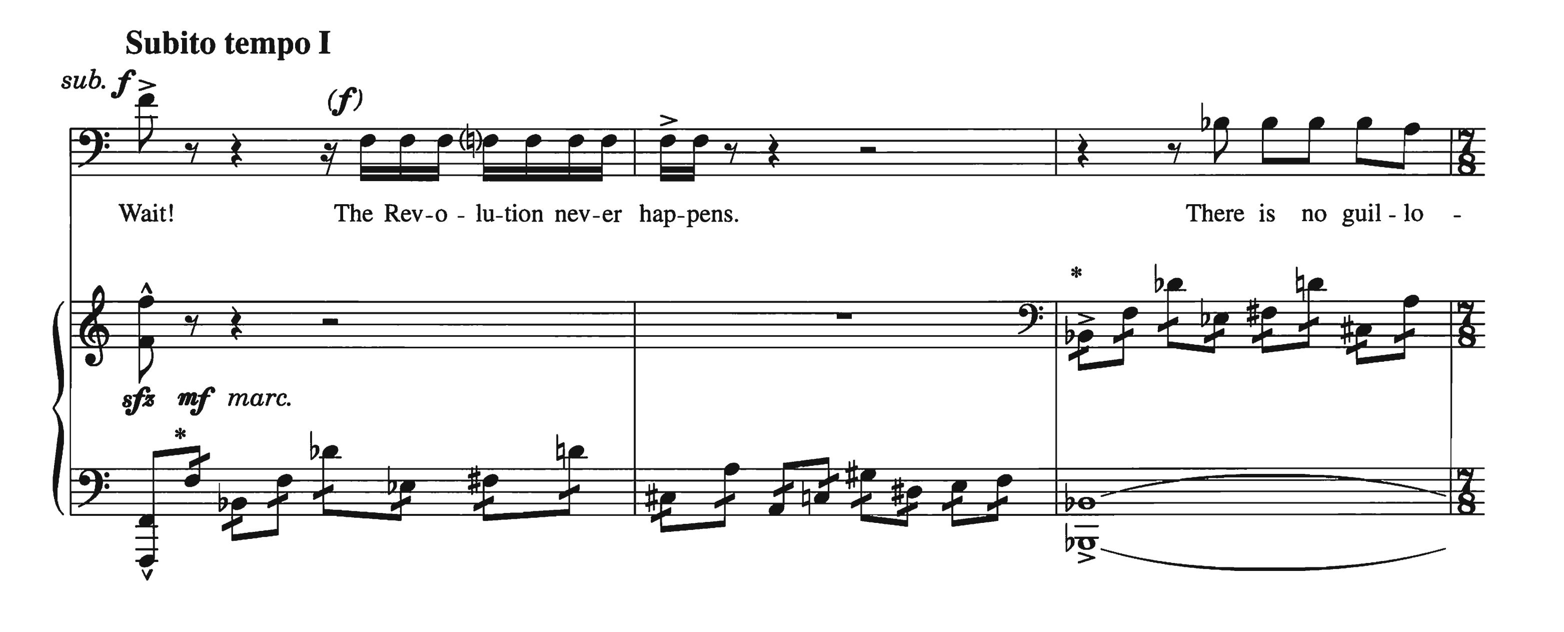


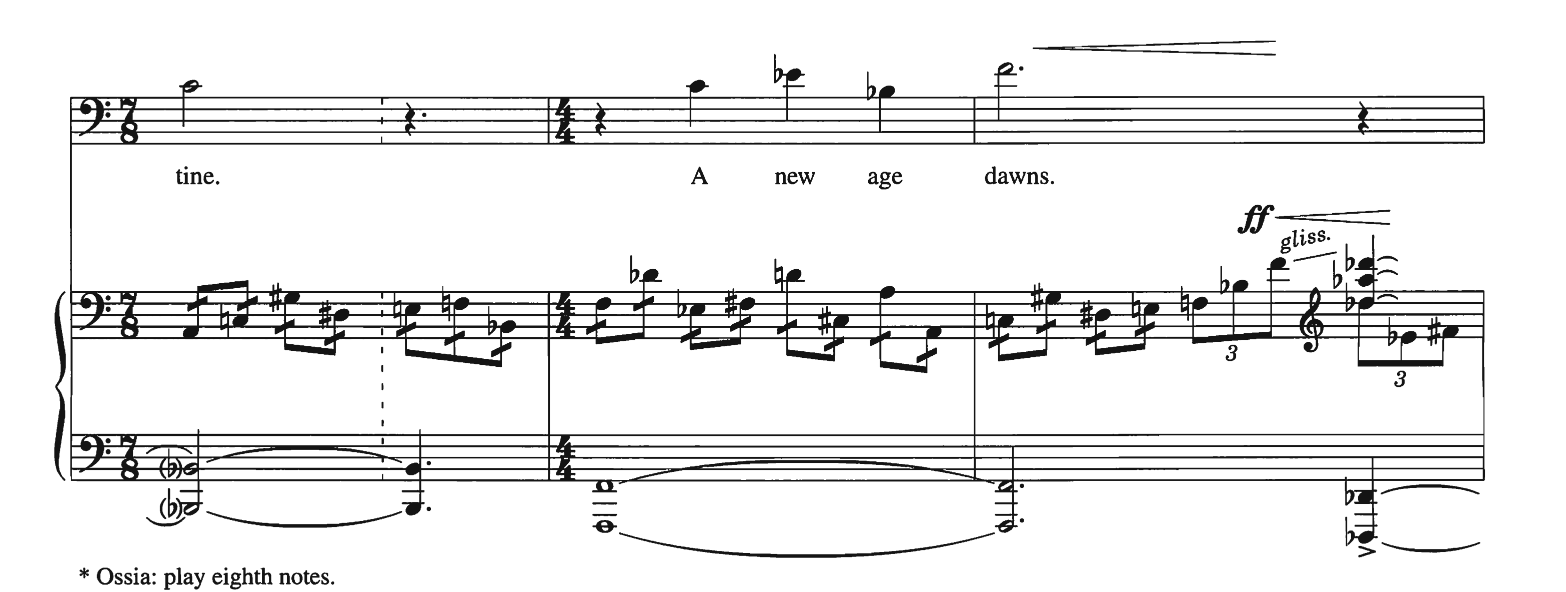
rall. (ignore accompaniment)
mp dolce
3
die. You were sup-posed to flee.
(non rall.)
mp
(quasi legato)
dim. e rall.
legato

(together with the accompaniment)
Slower ♩ = ca. 76
pp mp dolce
I ___ risk my soul for you, ___
3
pp legato
p
p Ped.
* Ped.
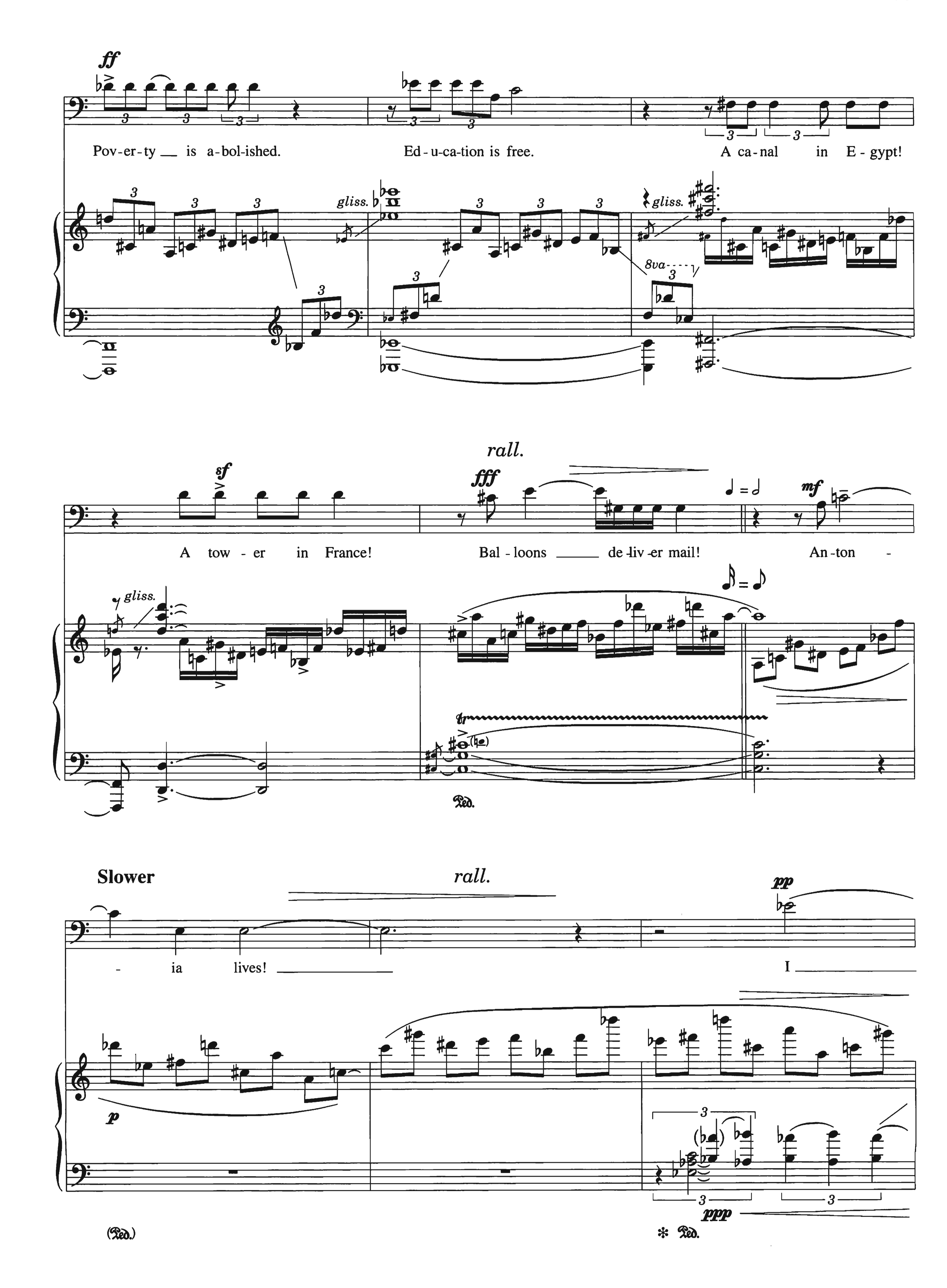


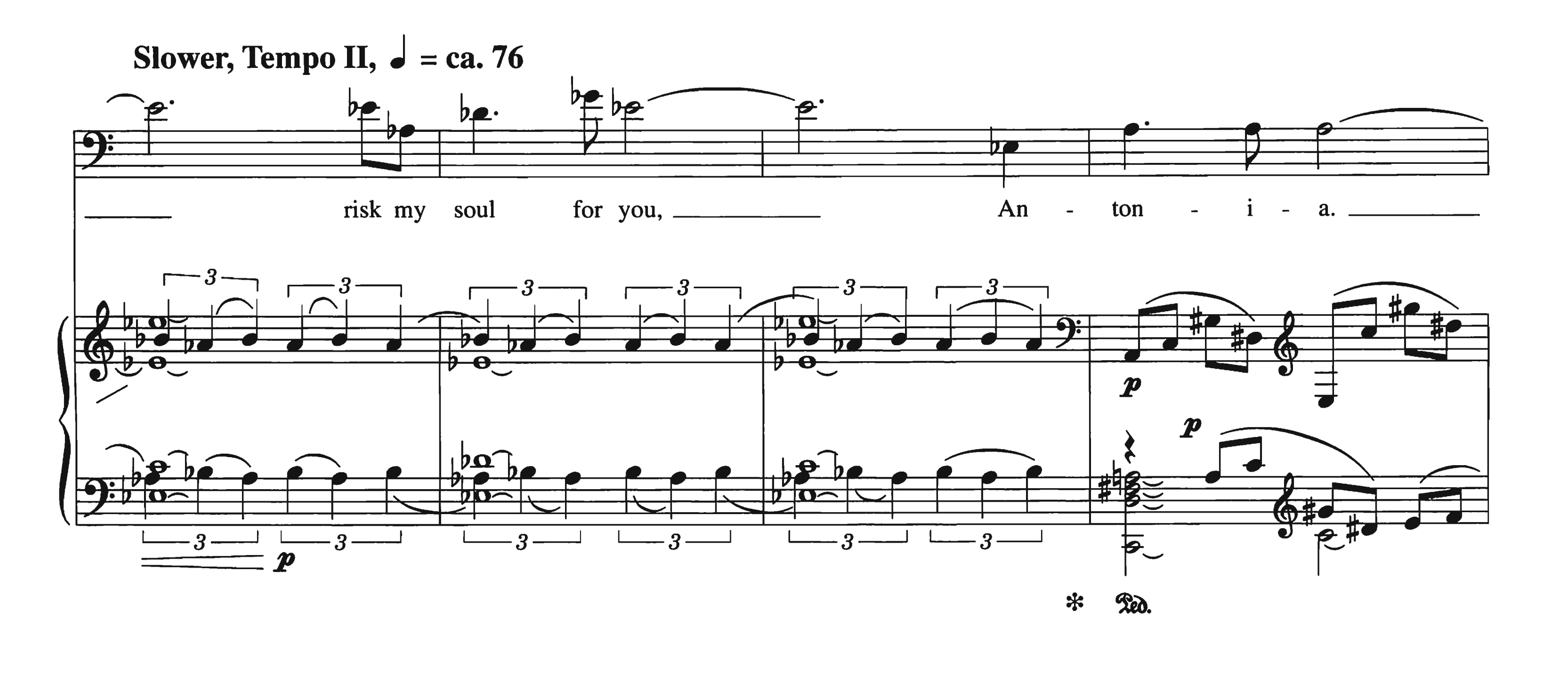


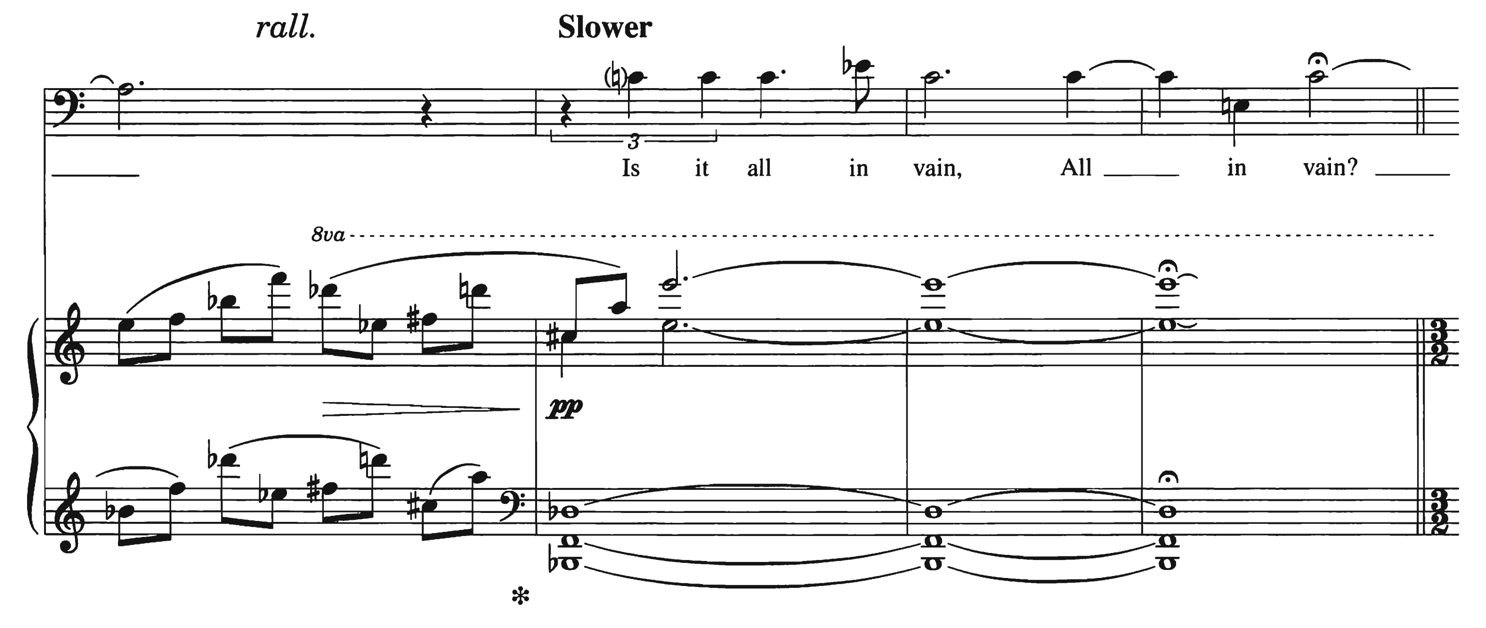




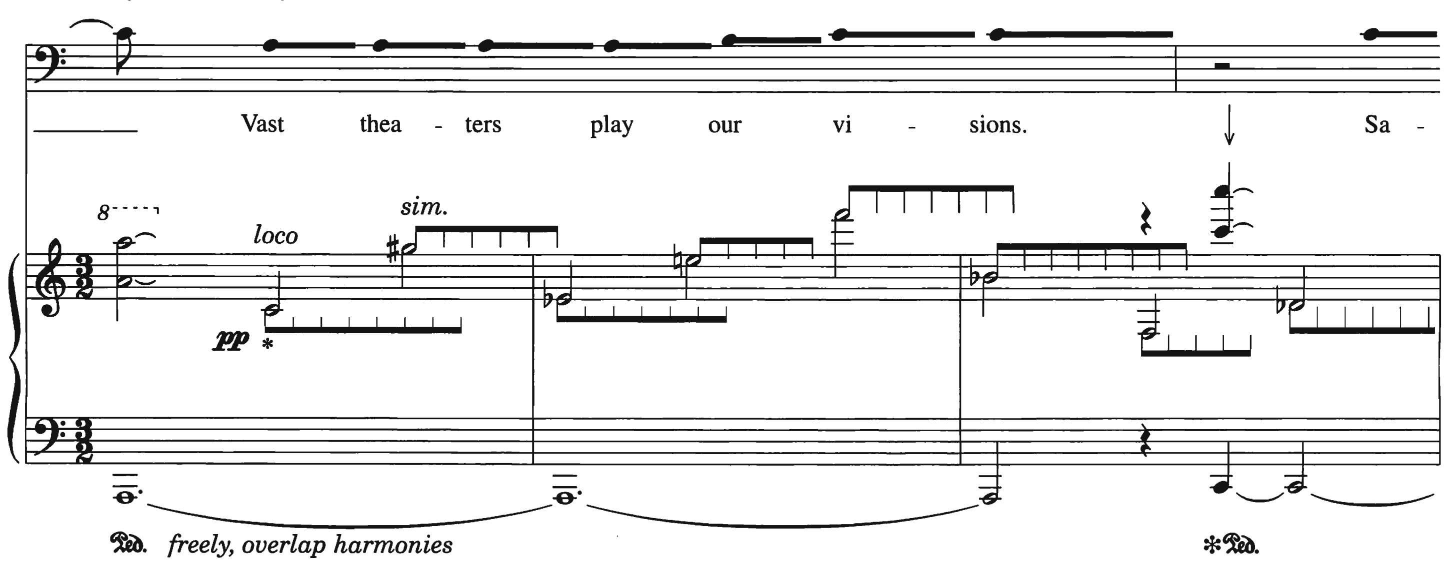
* Ossia: play eighth notes.


ff
Pov-er-ty __ is a-bol-ished.
Ed-u-ca-tion is free.
A ca-nal in E-gypt!
gliss.
gliss.
8va
sf
A tow-er in France!
rall.
fff
Bal-loons ____ de-liv-er mail!
mf
An-ton-
gliss.
Slower
rall.
pp
-ia lives! ____
I ____
p
ppp

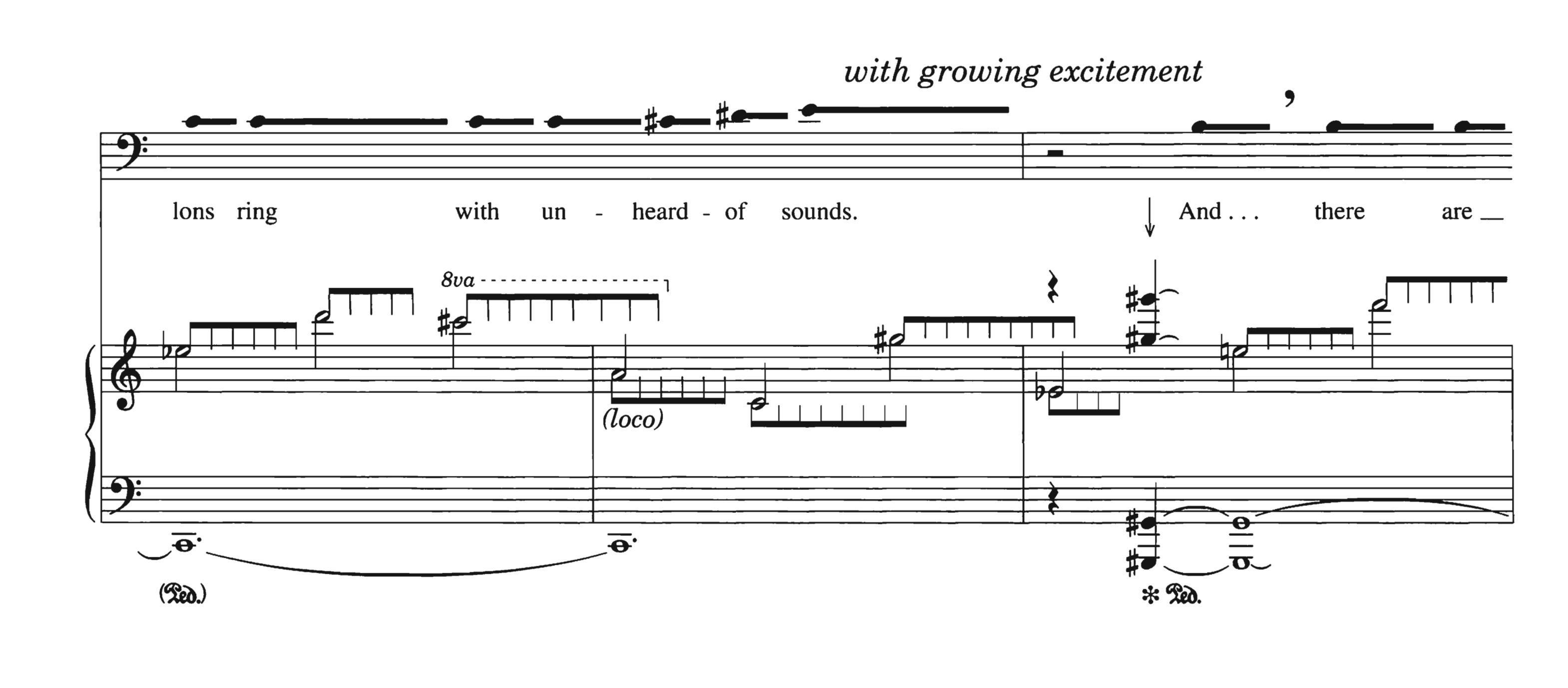


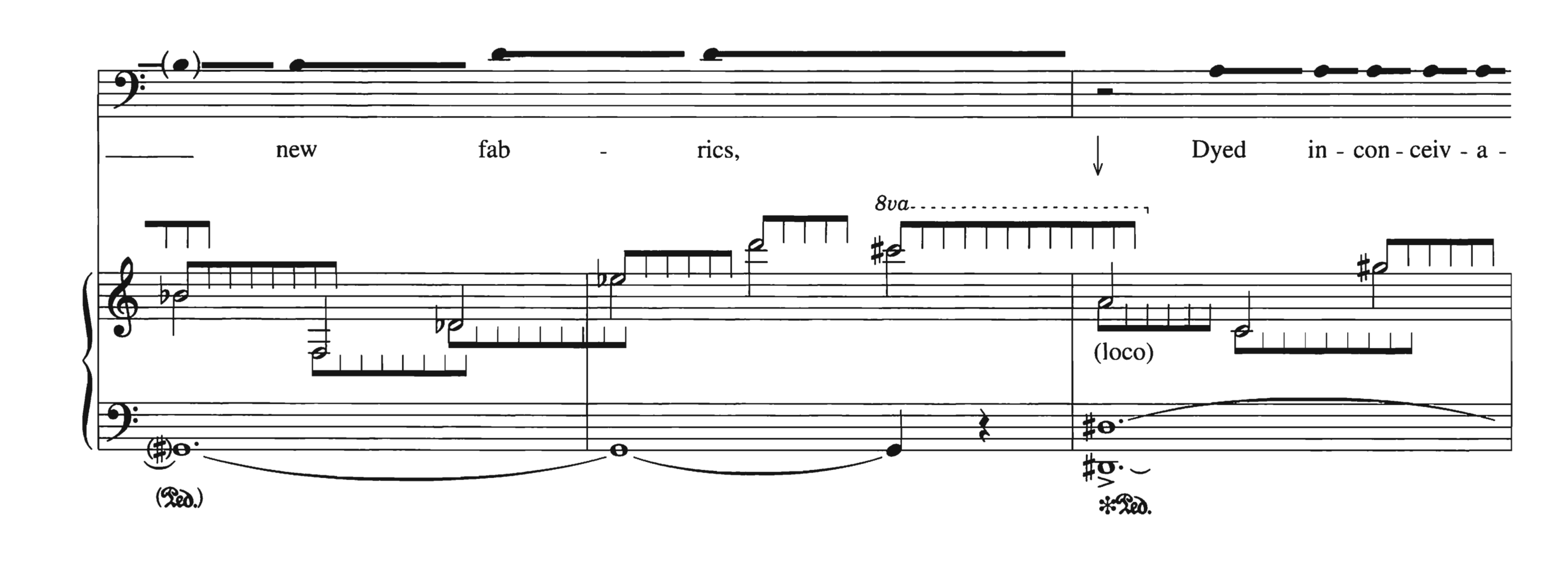


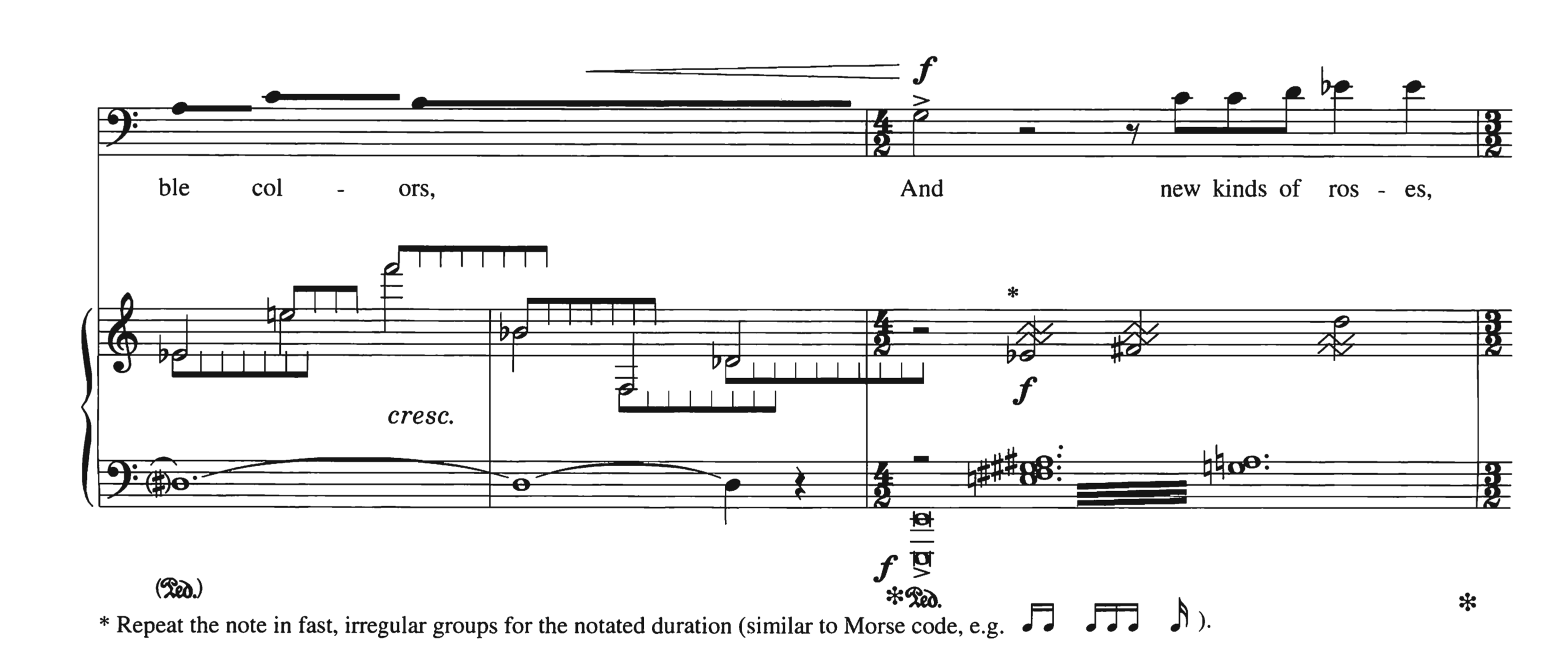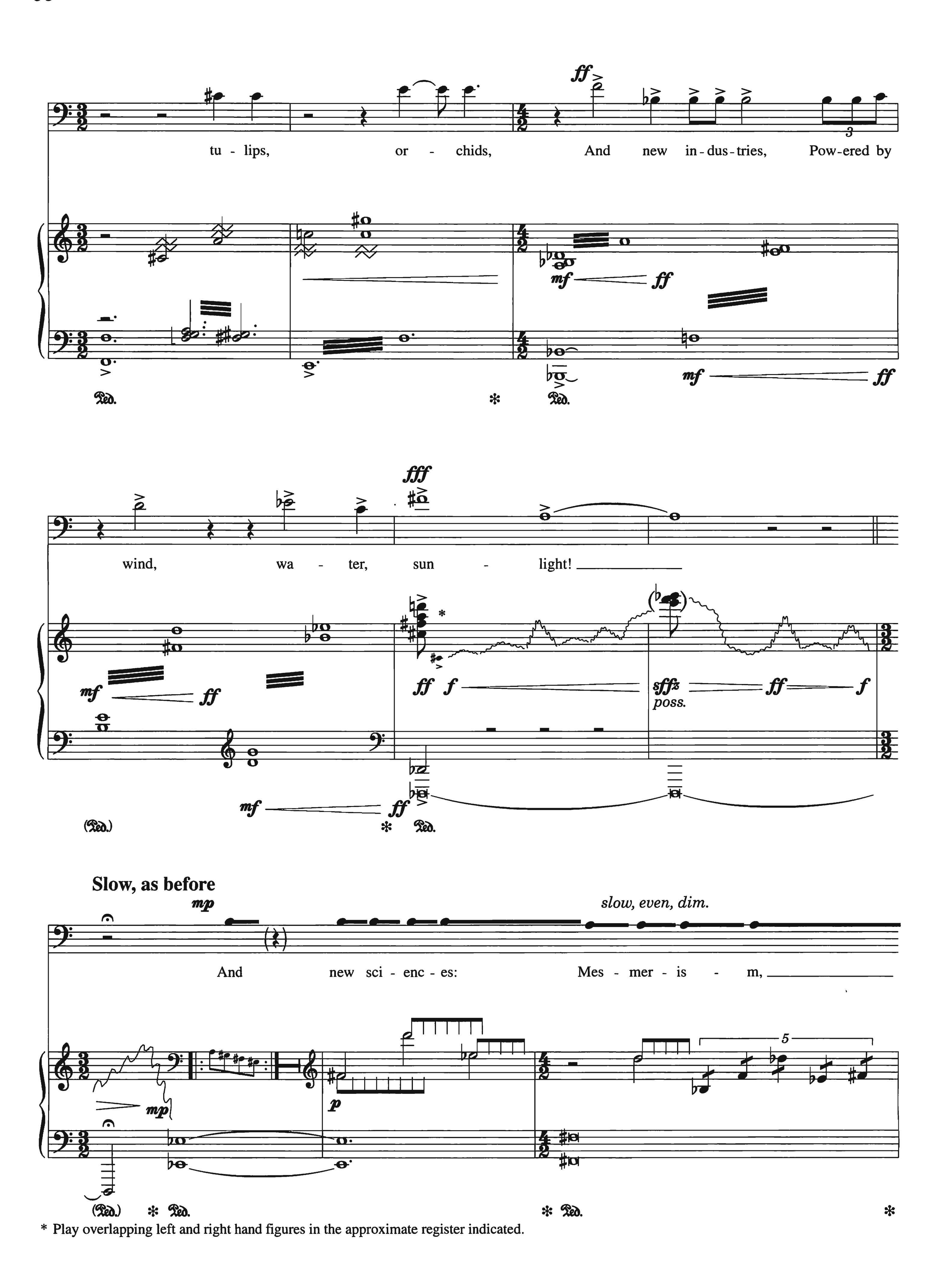




* Play slow even pulses, *ad lib.,* freely.



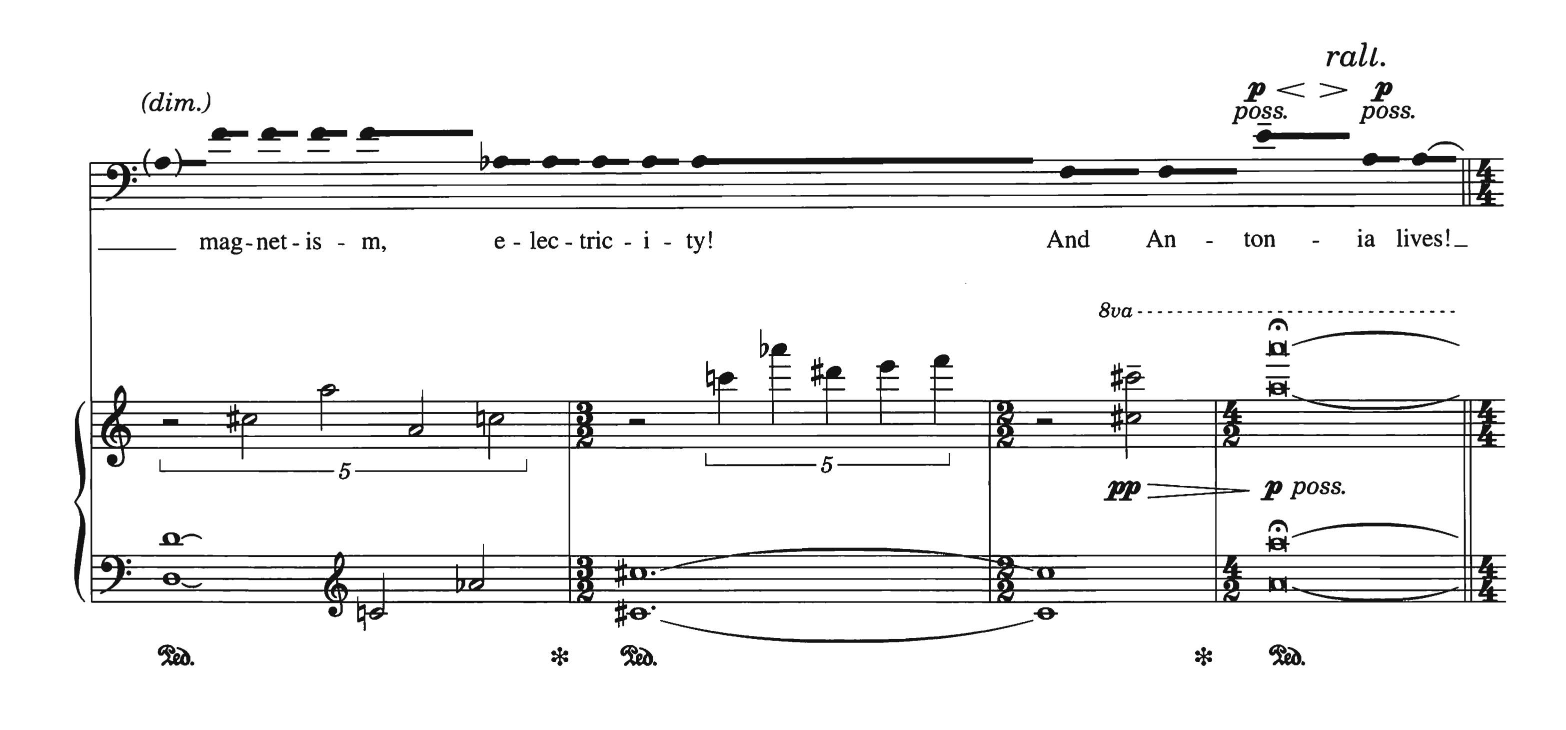




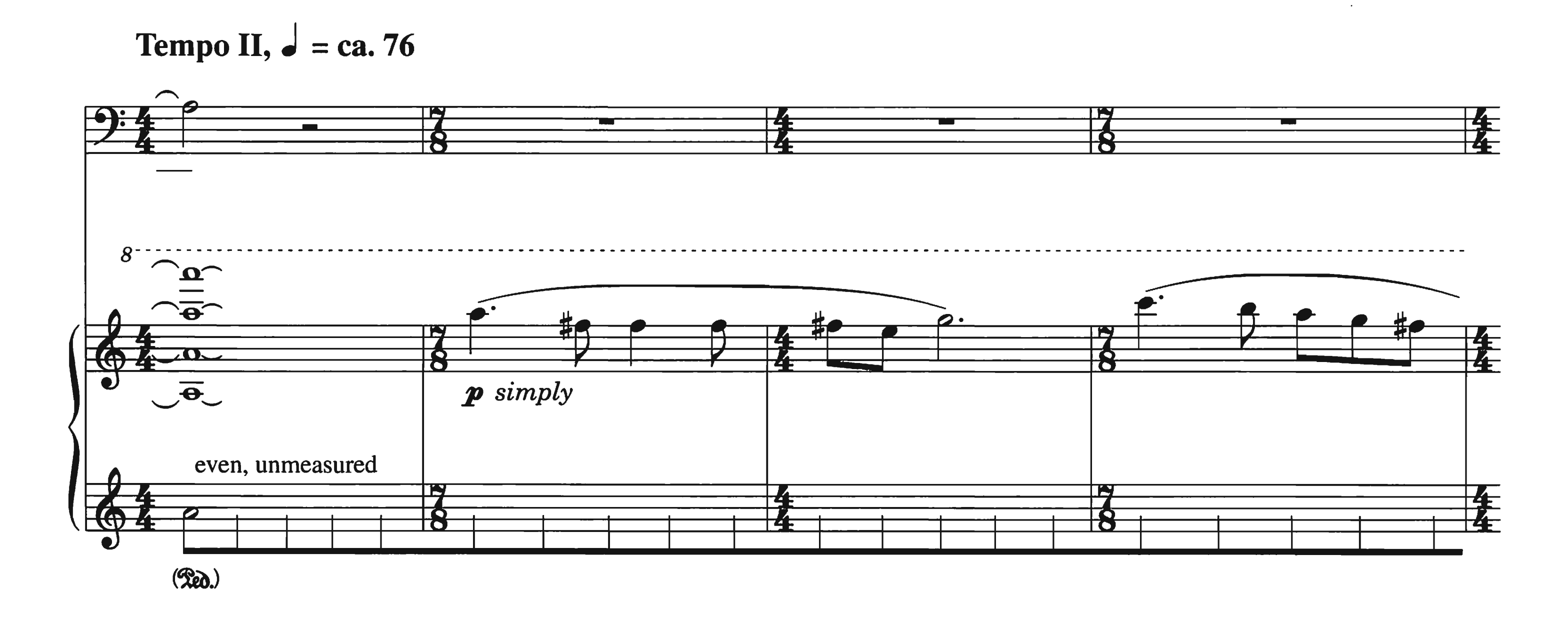
* Repeat the note in fast, irregular groups for the notated duration (similar to Morse code, e.g. ♫ ♫♫ ♪).



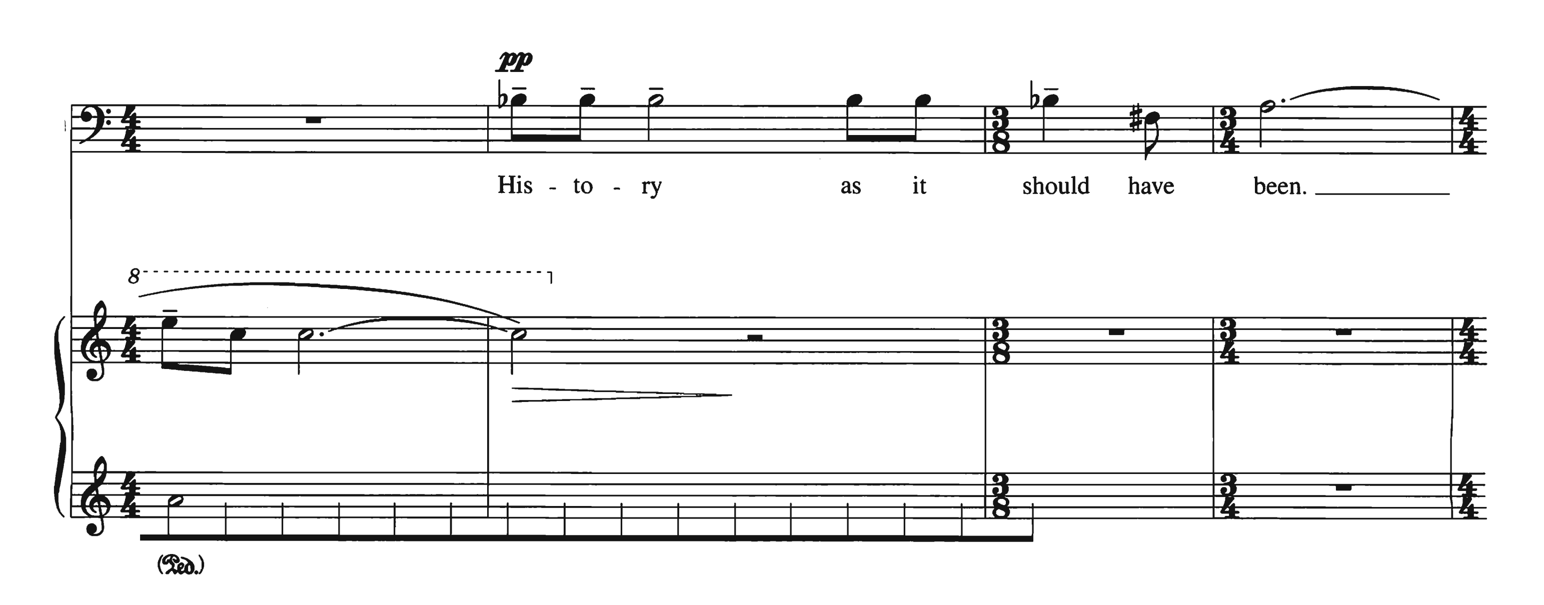
* Play overlapping left and right hand figures in the approximate register indicated.



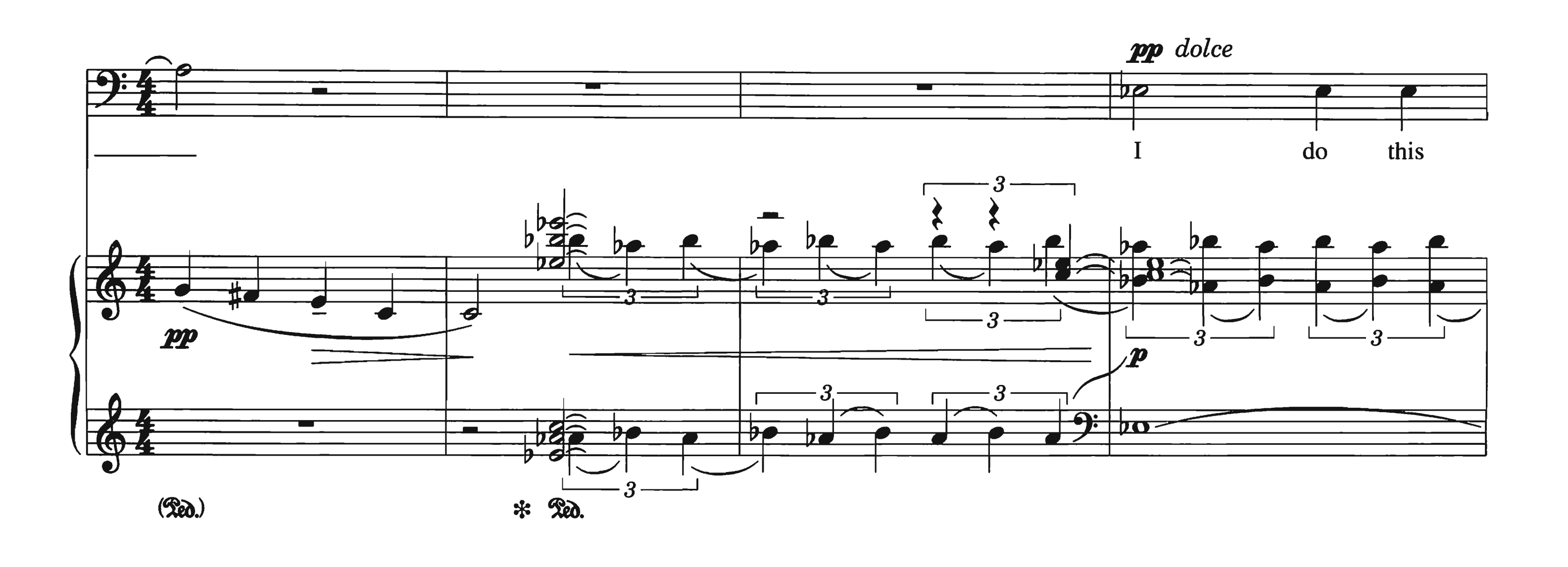
rall.
p
poss.
p
poss.
(dim.)
mag-net-is - m,
e - lec - tric - i - ty!
And
An - ton - ia lives!
8va
5
5
pp
p poss.

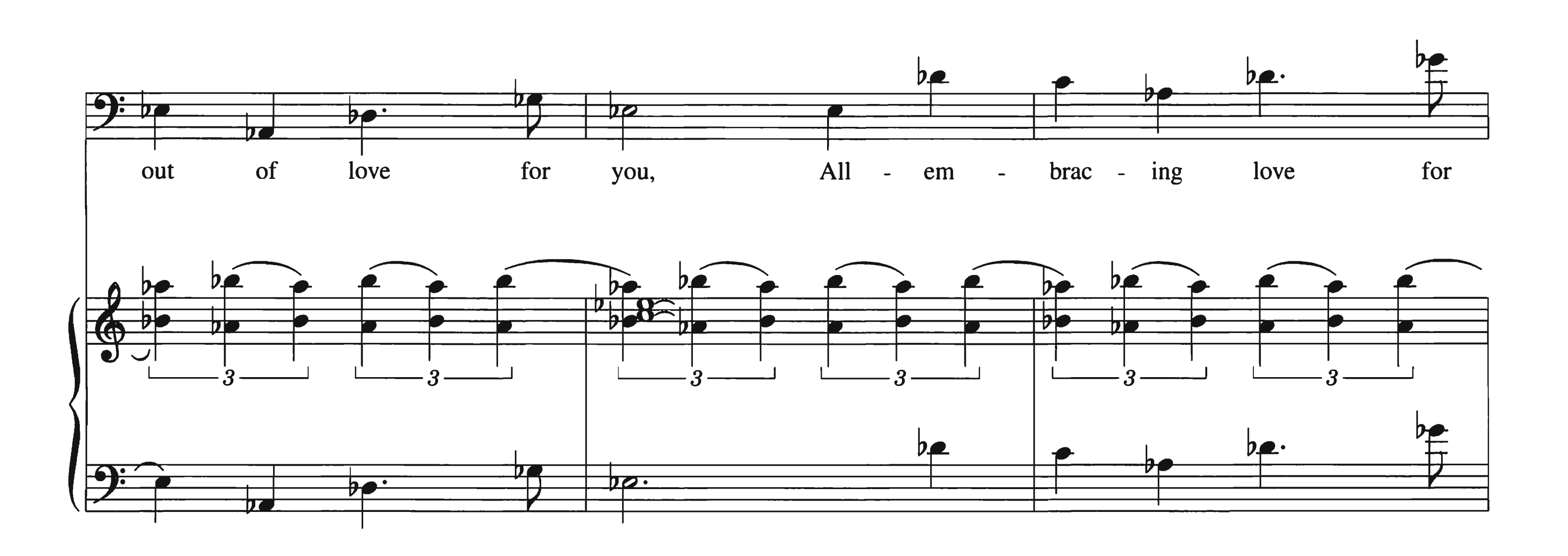


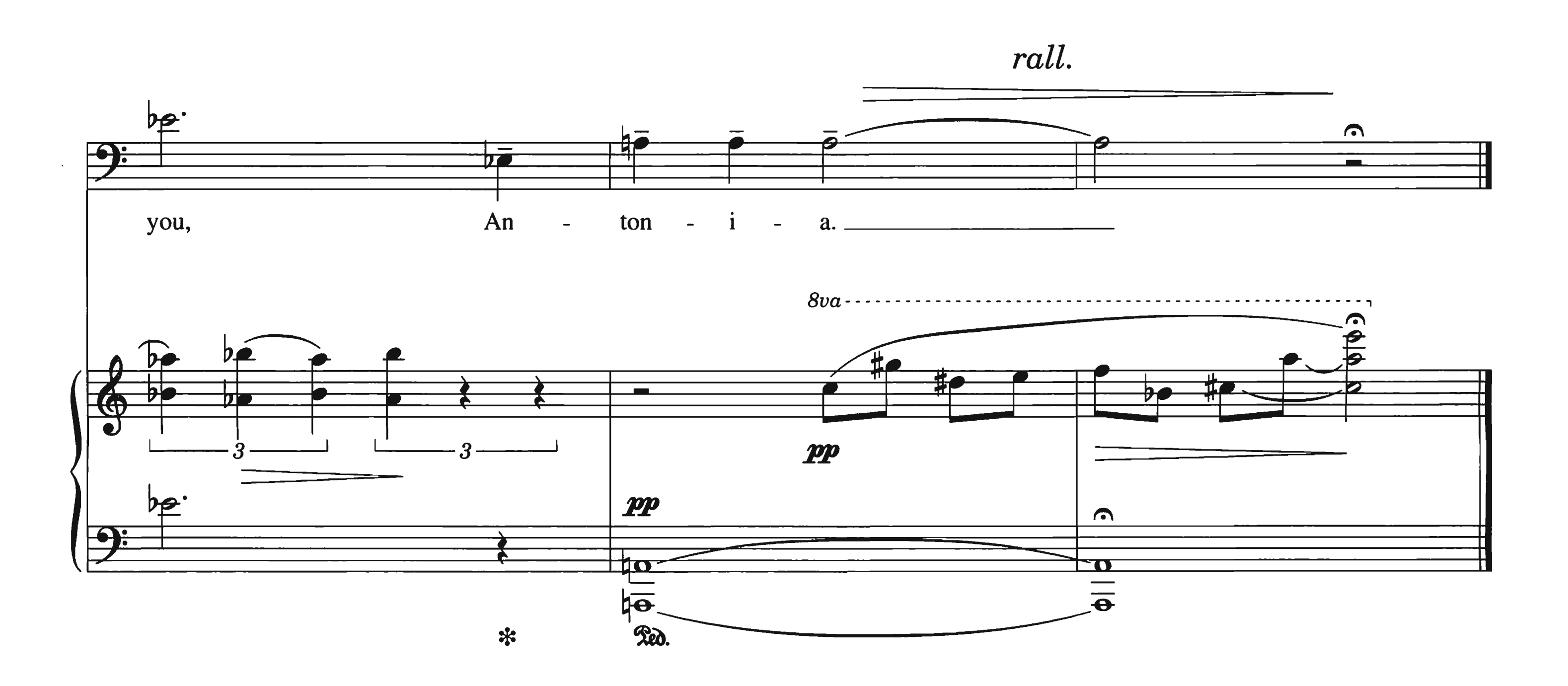
Tempo II, ♩ = ca. 76
8
p simply
even, unmeasured



pp
His - to - ry
as it
should have
been.
8


pp dolce
I do this
pp
p
(Ped.)
* Ped.


out of love for you, All - em - brac - ing love for


rall.
you, An - ton - i - a.
8va
pp
pp
* Ped.

The Doctor's Aria

from

THE GOOD SOLDIER SCHWEIK

Lewis Allan

Robert Kurka

Moderato

DOCTOR: (sarcastic)

poco a poco cresc.

A - ha! Rheu - ma-tis - m!

p

poco a poco cresc.

5
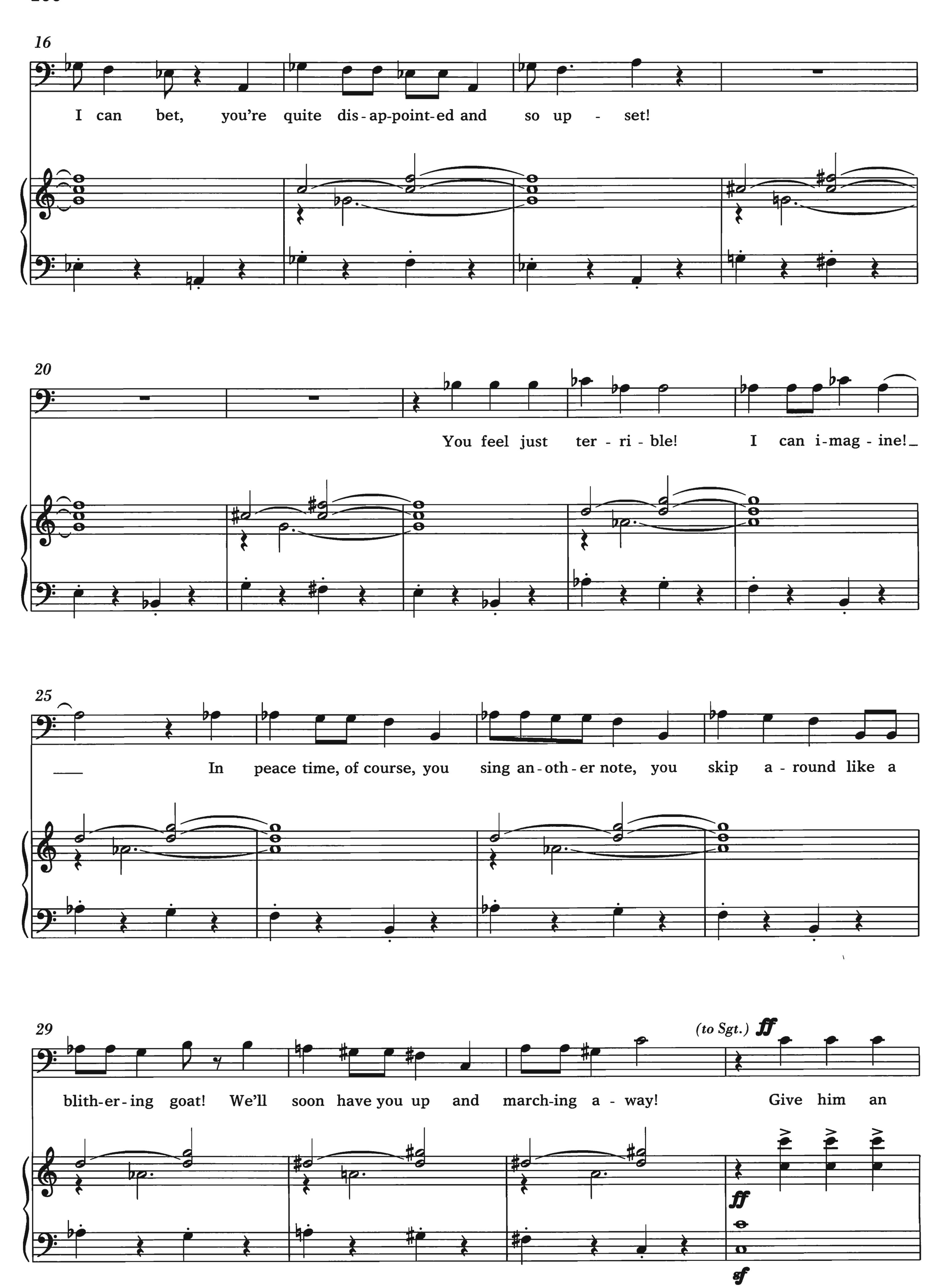
A ter-ri-ble dis-ease, it af - fects all your joints, there's pain in your knees.
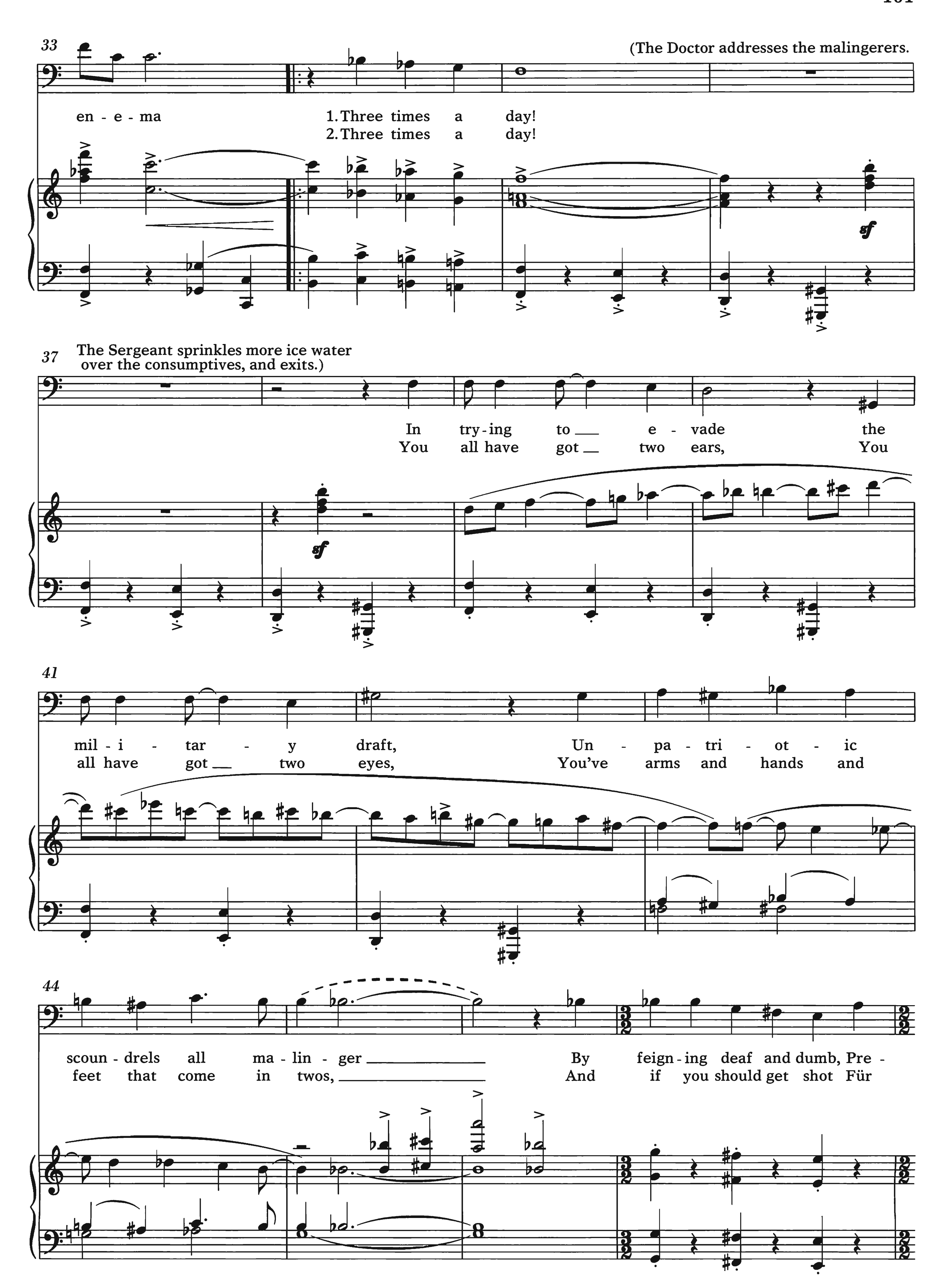
9
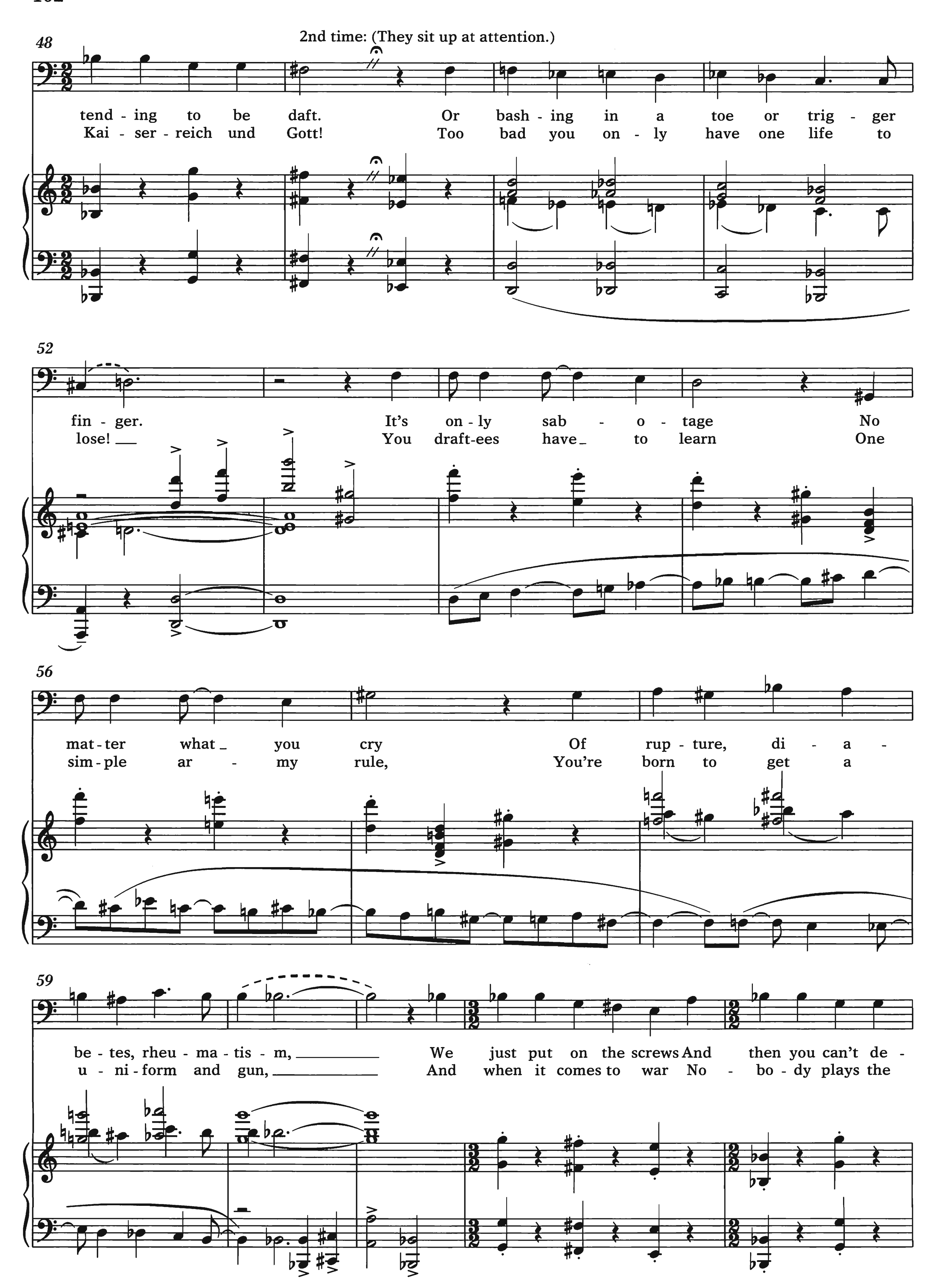
You can hard-ly walk or move a - bout, at the
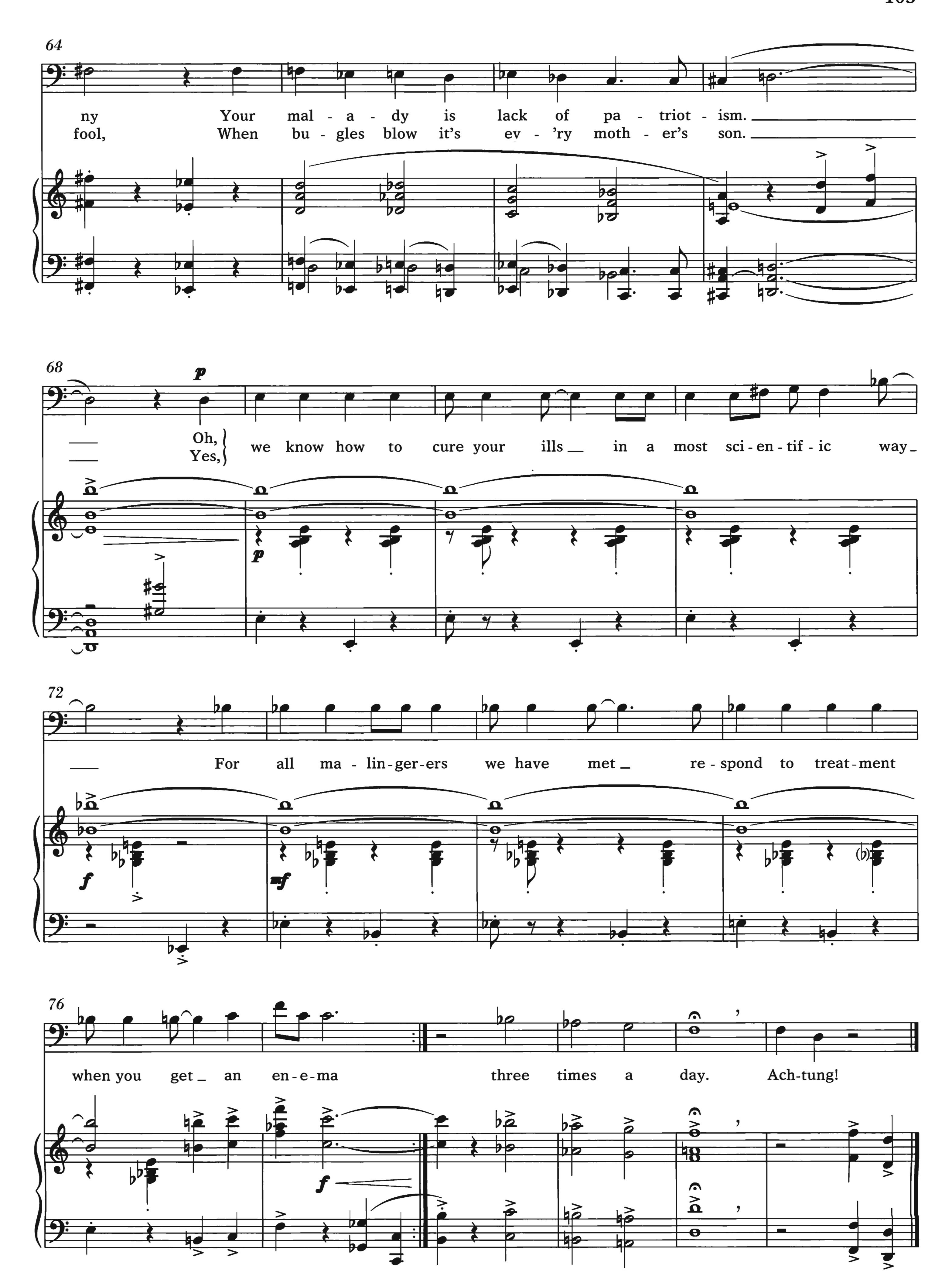
13

ver - y mo-ment when a war breaks out! It's such a co - in - ci-dence, and


16
I can bet, you're quite dis-ap-point-ed and so up - set!
20
You feel just ter - ri - ble! I can i-mag - ine!
25
In peace time, of course, you sing an-oth - er note, you skip a - round like a
29
blith-er-ing goat! We'll soon have you up and march-ing a - way!
(to Sgt.)
ff
Give him an
ff
sf


33
(The Doctor addresses the malingerers.
en - e - ma
1. Three times a day!
2. Three times a day!
sf
37
The Sergeant sprinkles more ice water over the consumptives, and exits.)
In try - ing to e - vade the
You all have got two ears, You
sf
41
mil - i - tar - y draft, Un - pa - tri - ot - ic
all have got two eyes, You've arms and hands and
44
scoun - drels all ma - lin - ger
feet that come in twos,
By feign - ing deaf and dumb, Pre -
And if you should get shot Für
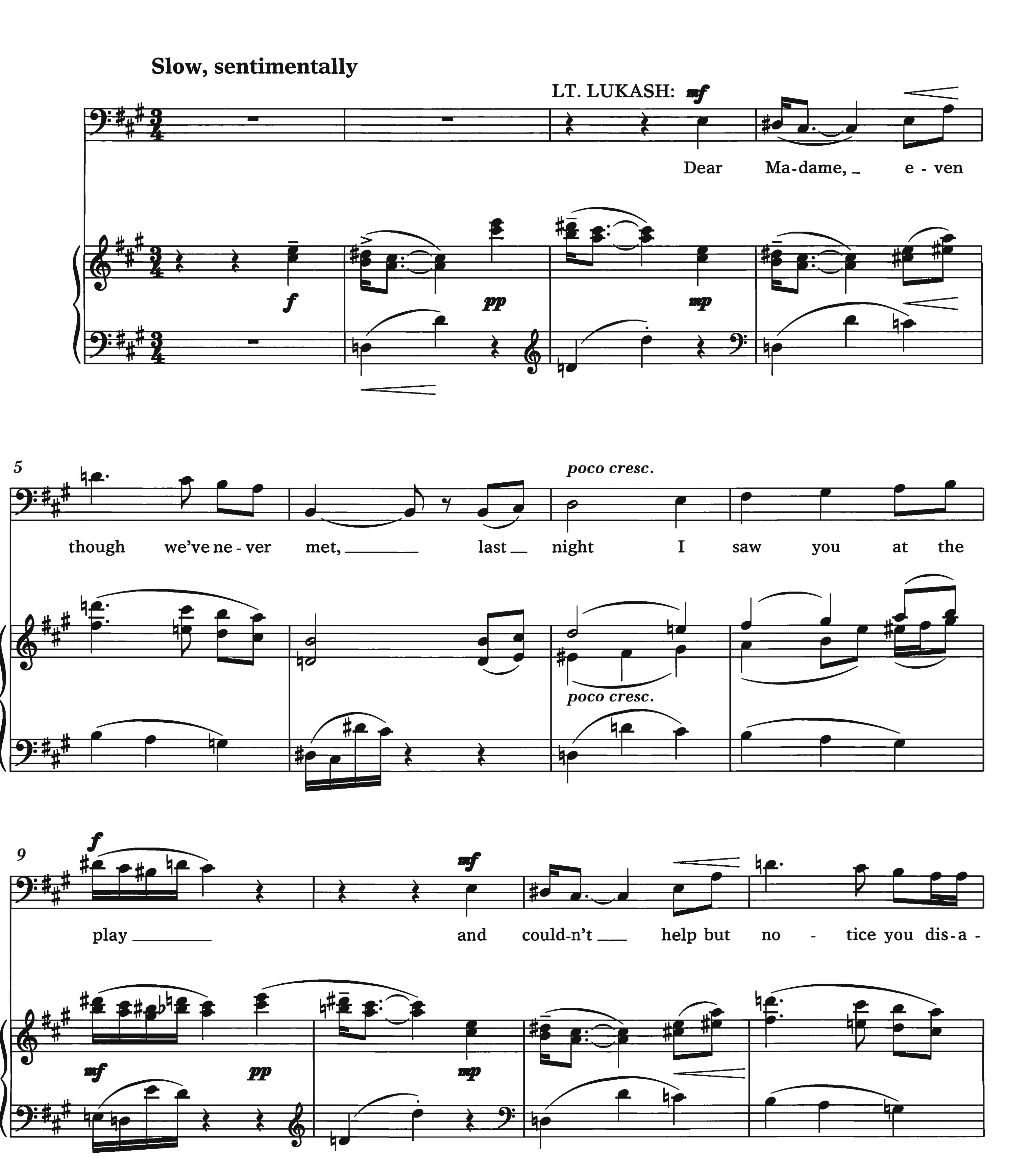

48
2nd time: (They sit up at attention.)
tend - ing to be daft. Or bash - ing in a toe or trig - ger
Kai - ser - reich und Gott! Too bad you on - ly have one life to
52
fin - ger. It's on - ly sab - o - tage No
lose! You draft-ees have to learn One
56
mat - ter what you cry Of rup - ture, di - a -
sim - ple ar - my rule, You're born to get a
59
be - tes, rheu - ma - tis - m, We just put on the screws And then you can't de -
u - ni - form and gun, And when it comes to war No - bo - dy plays the
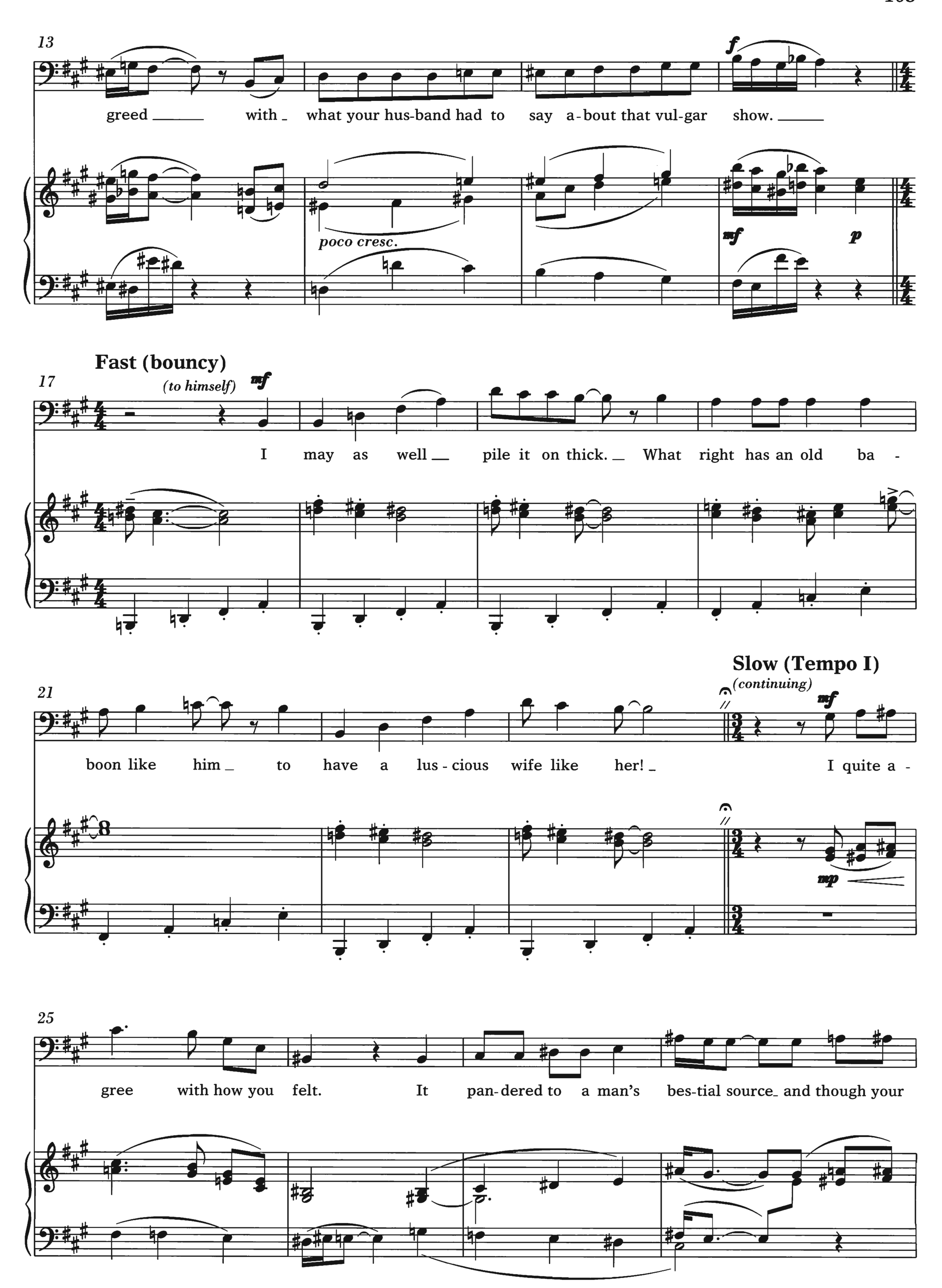

64
ny Your mal - a - dy is lack of pa - triot - ism.
fool, When bu - gles blow it's ev - 'ry moth - er's son.
68
p
Oh, Yes, we know how to cure your ills in a most sci-en-tif-ic way
p
72
For all ma - lin-ger-ers we have met re-spond to treat-ment
f
mf
76
when you get an en-e-ma three times a day. Ach-tung!
f
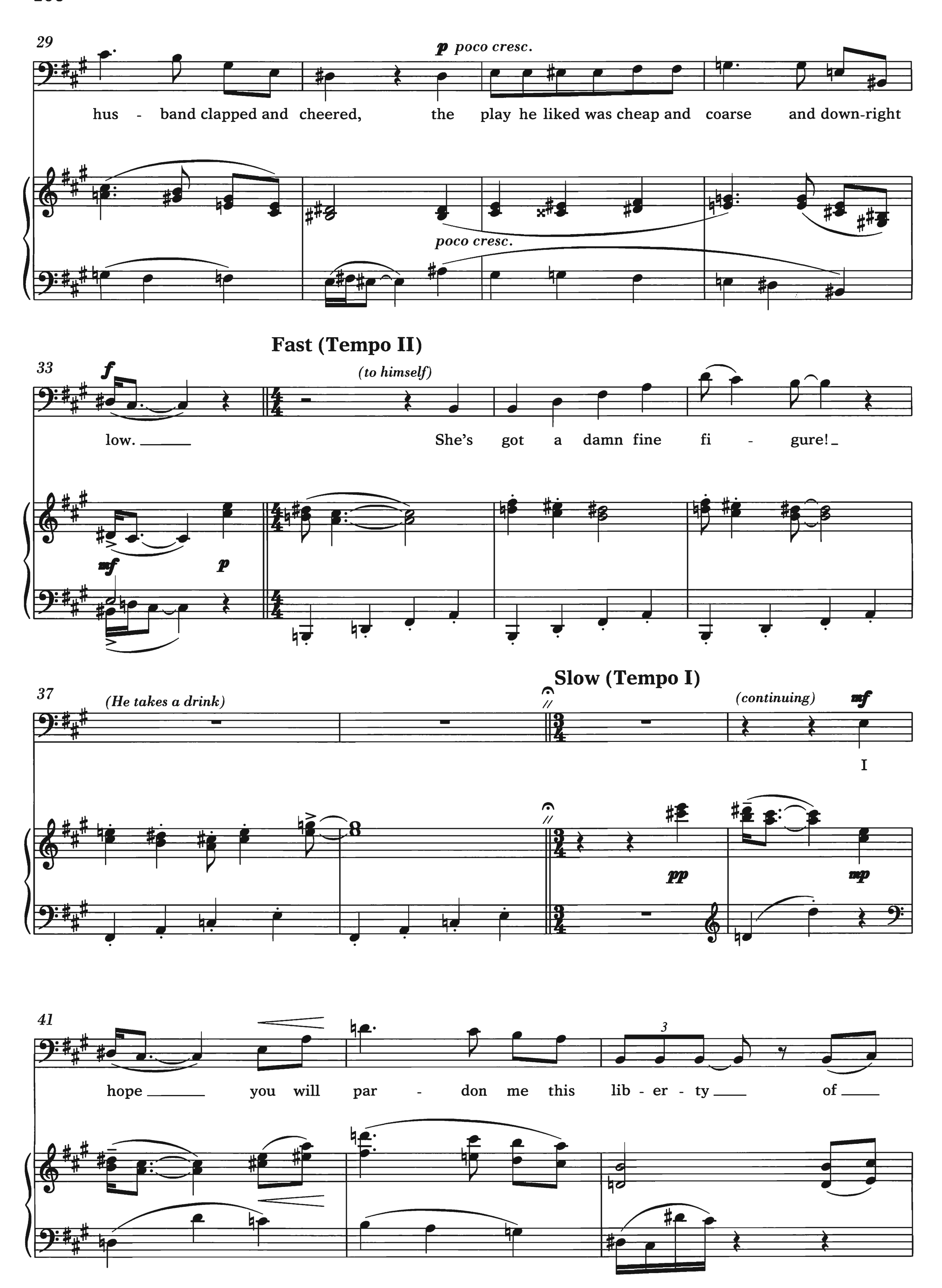
Dear Madame
from
THE GOOD SOLDIER SCHWEIK
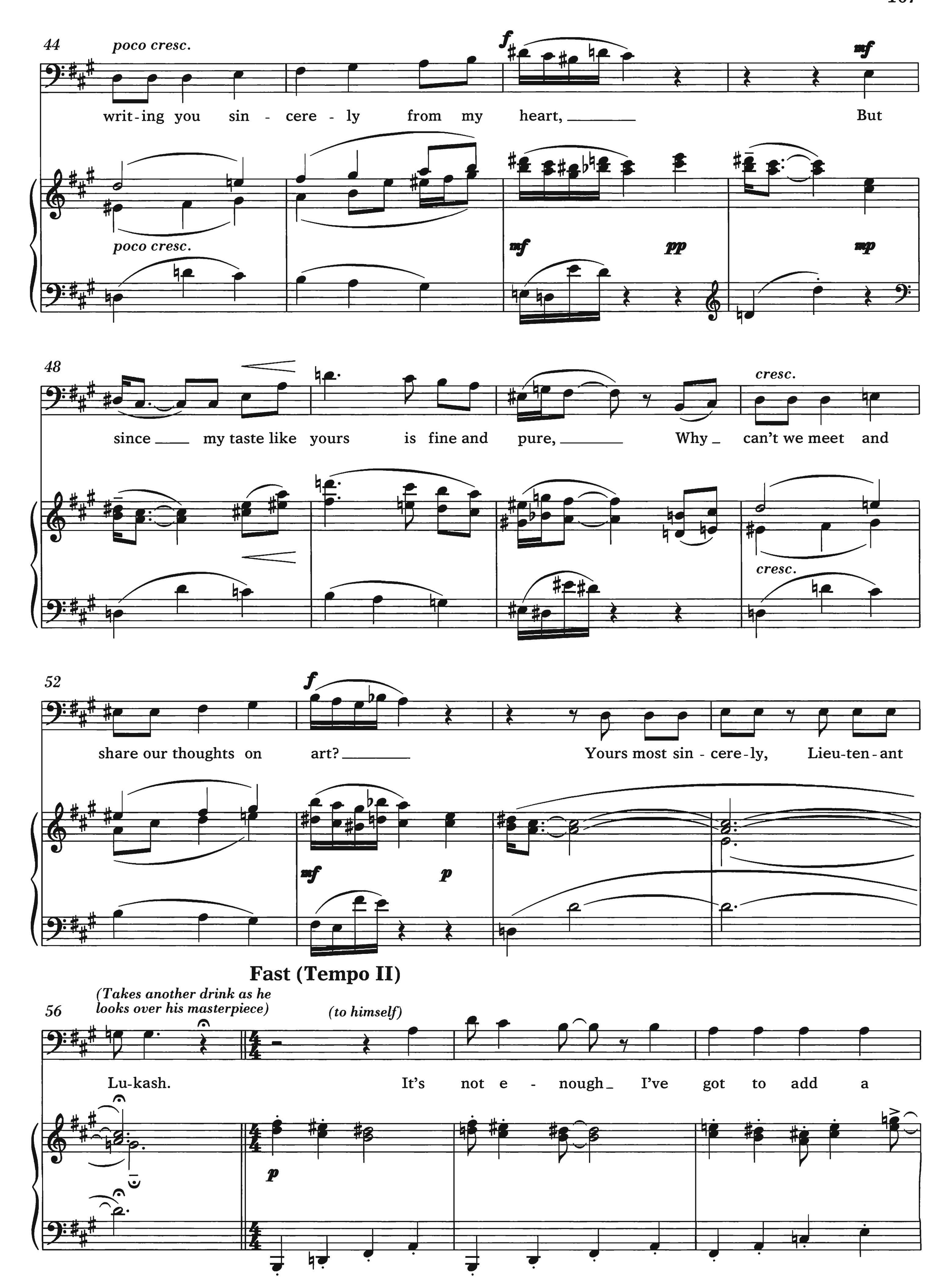
Lewis Allan
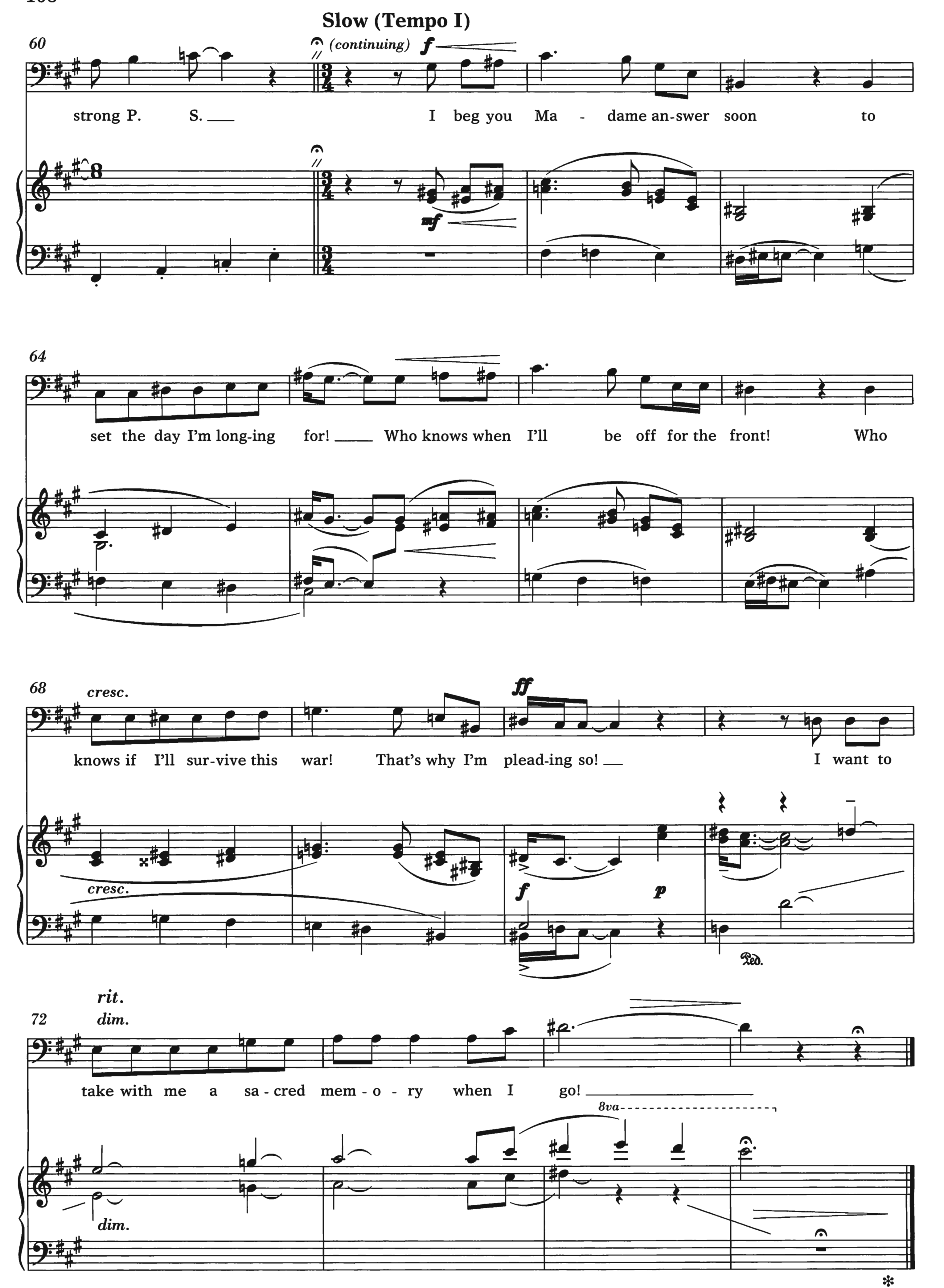
Robert Kurka




13
greed ___ with _ what your hus-band had to say a-bout that vul-gar show. ___
poco cresc.
Fast (bouncy)
17
(to himself)
I may as well __ pile it on thick. _ What right has an old ba -
21
boon like him _ to have a lus-cious wife like her! _
Slow (Tempo I)
(continuing)
I quite a -
25
gree with how you felt. It pan-dered to a man's bes-tial source_ and though your


29
p poco cresc.
hus - band clapped and cheered, the play he liked was cheap and coarse and down-right
poco cresc.
Fast (Tempo II)
33
f
(to himself)
low. She's got a damn fine fi - gure!
mf
p
37
(He takes a drink)
Slow (Tempo I)
(continuing)
mf
I
pp
mp
41
hope you will par - don me this lib - er - ty of
3


44
poco cresc.
writ-ing you sin - cere - ly from my heart,
But
poco cresc.
48
since my taste like yours is fine and pure,
Why can't we meet and
cresc.
52
share our thoughts on art?
Yours most sin - cere-ly, Lieu-ten-ant
Fast (Tempo II)
56
(Takes another drink as he looks over his masterpiece)
(to himself)
Lu-kash.
It's not e - nough I've got to add a
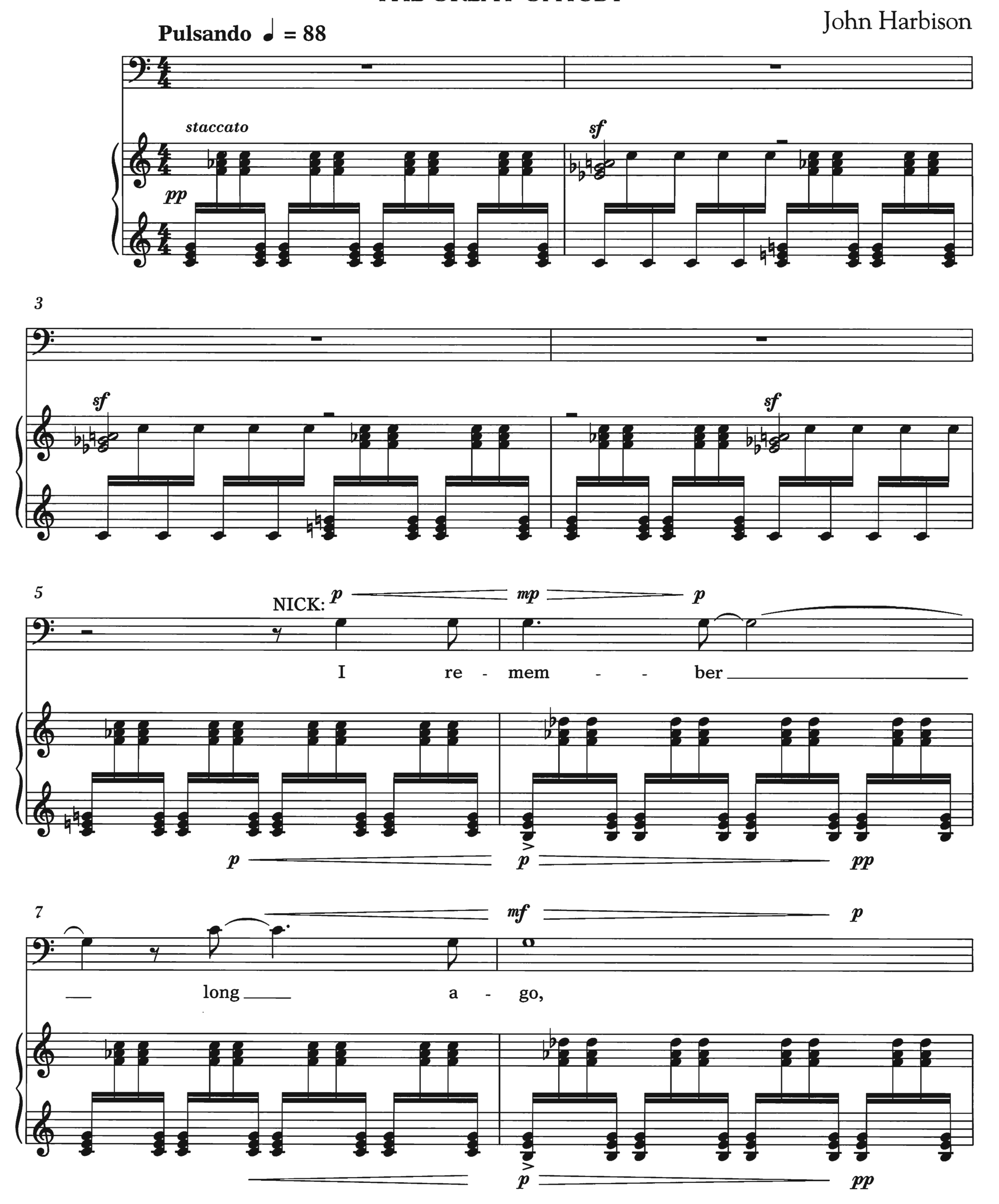

Slow (Tempo I)
60
(continuing)
f
strong P. S. I beg you Ma - dame an-swer soon to
mf
64
set the day I'm long-ing for! Who knows when I'll be off for the front! Who
68
cresc.
knows if I'll sur-vive this war! That's why I'm plead-ing so! I want to
ff
cresc.
f
p
72
rit.
dim.
take with me a sa-cred mem - o - ry when I go!
8va
dim.
*
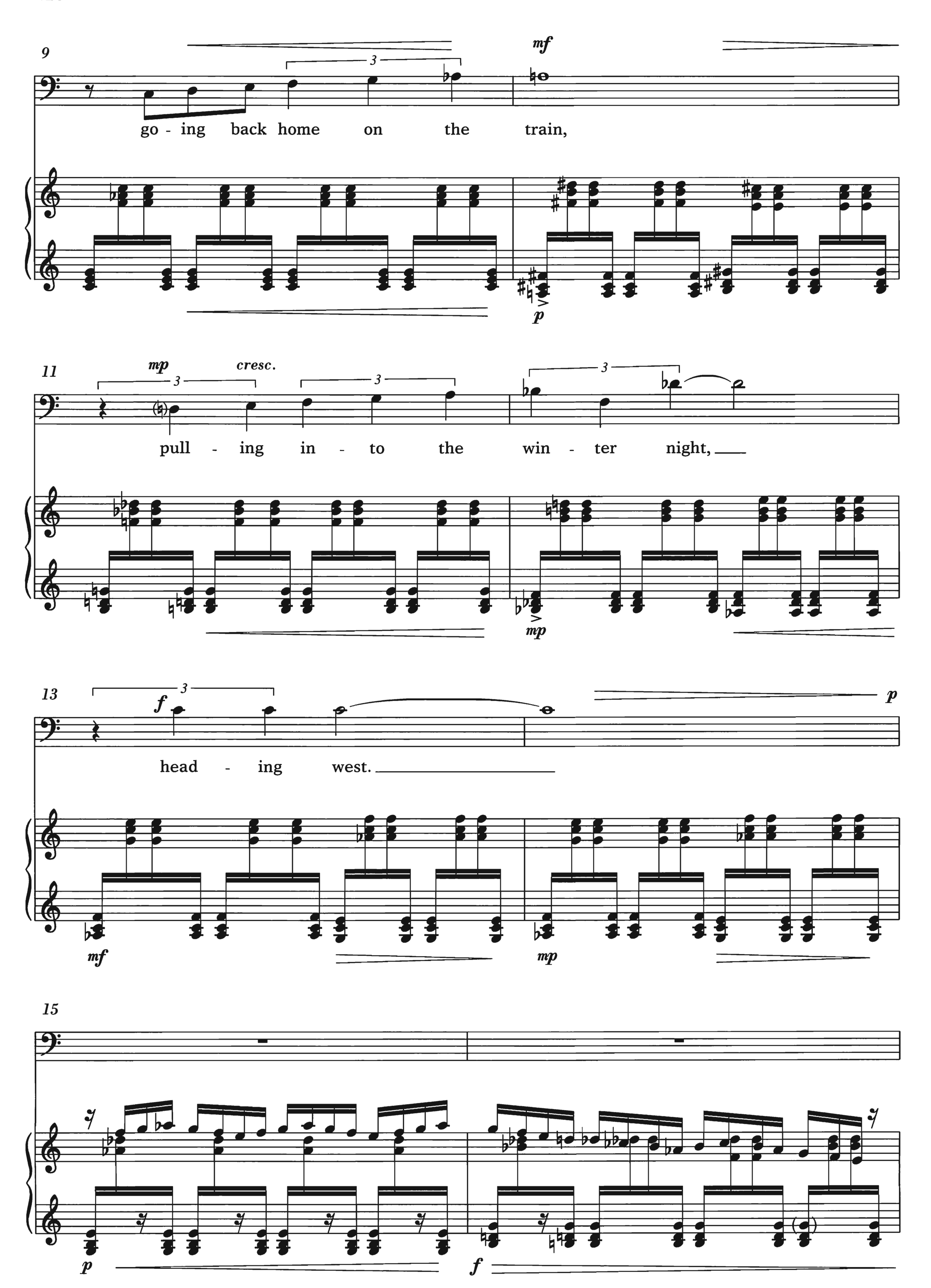
I remember long ago
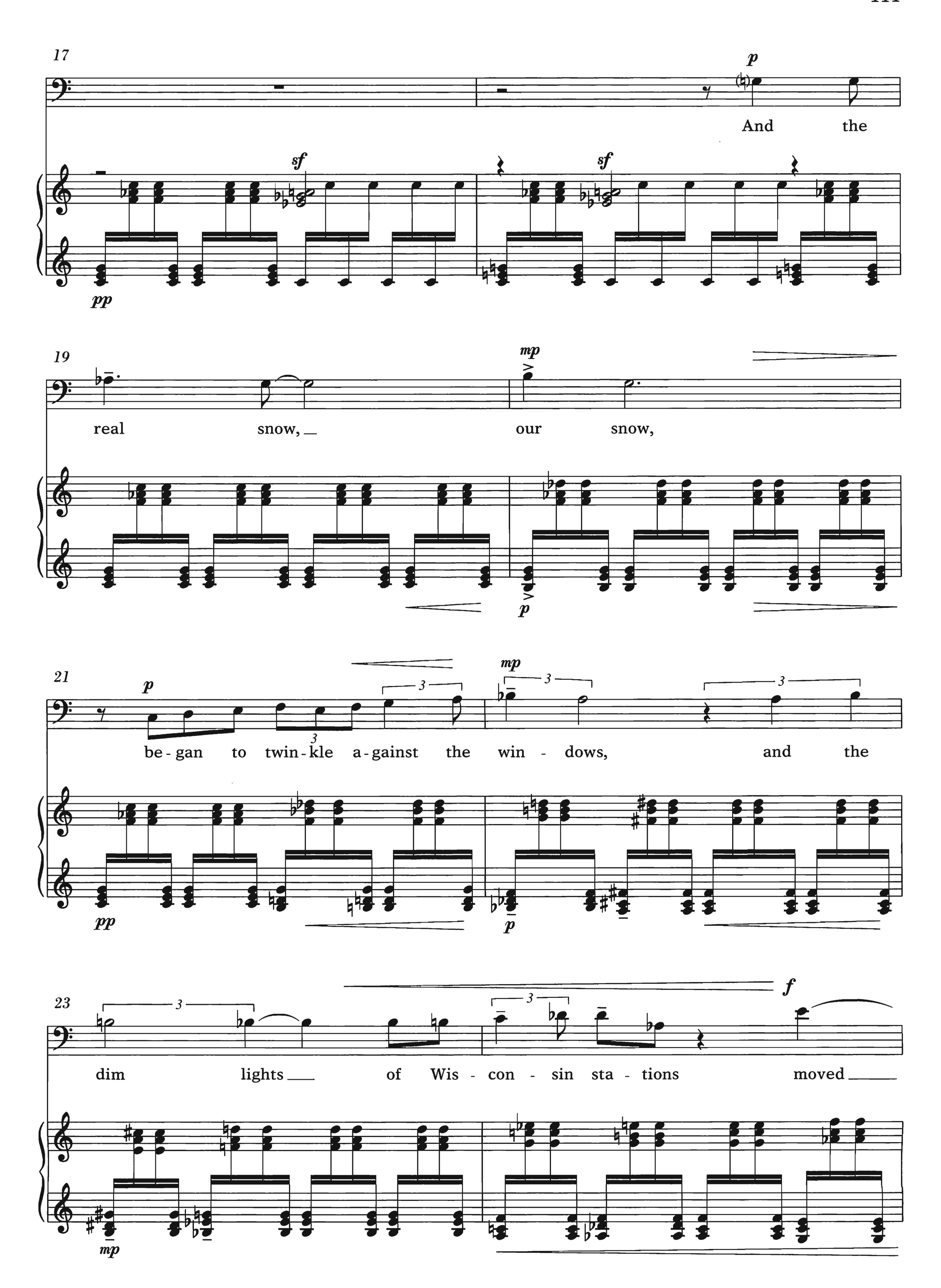
from
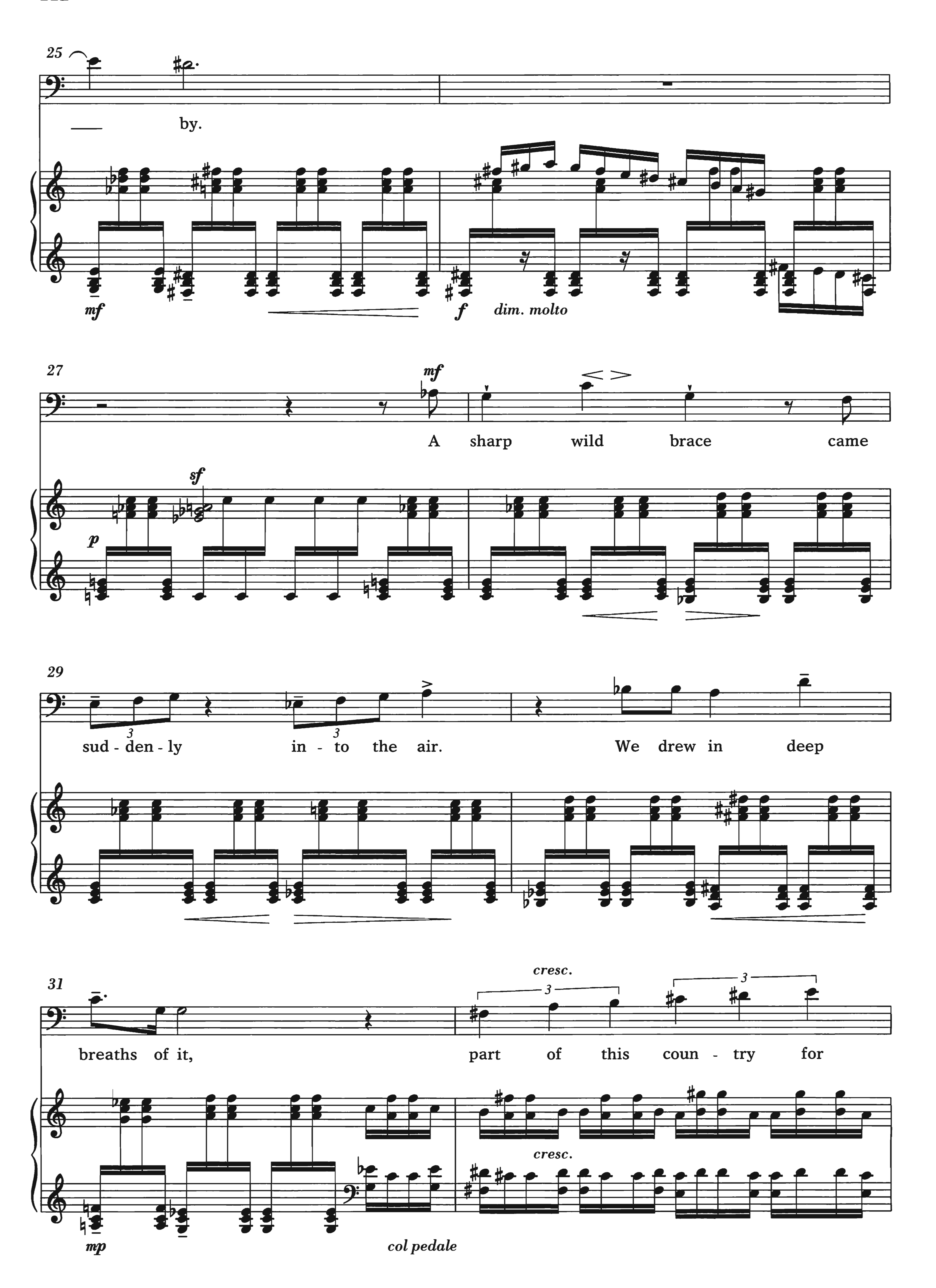
THE GREAT GATSBY
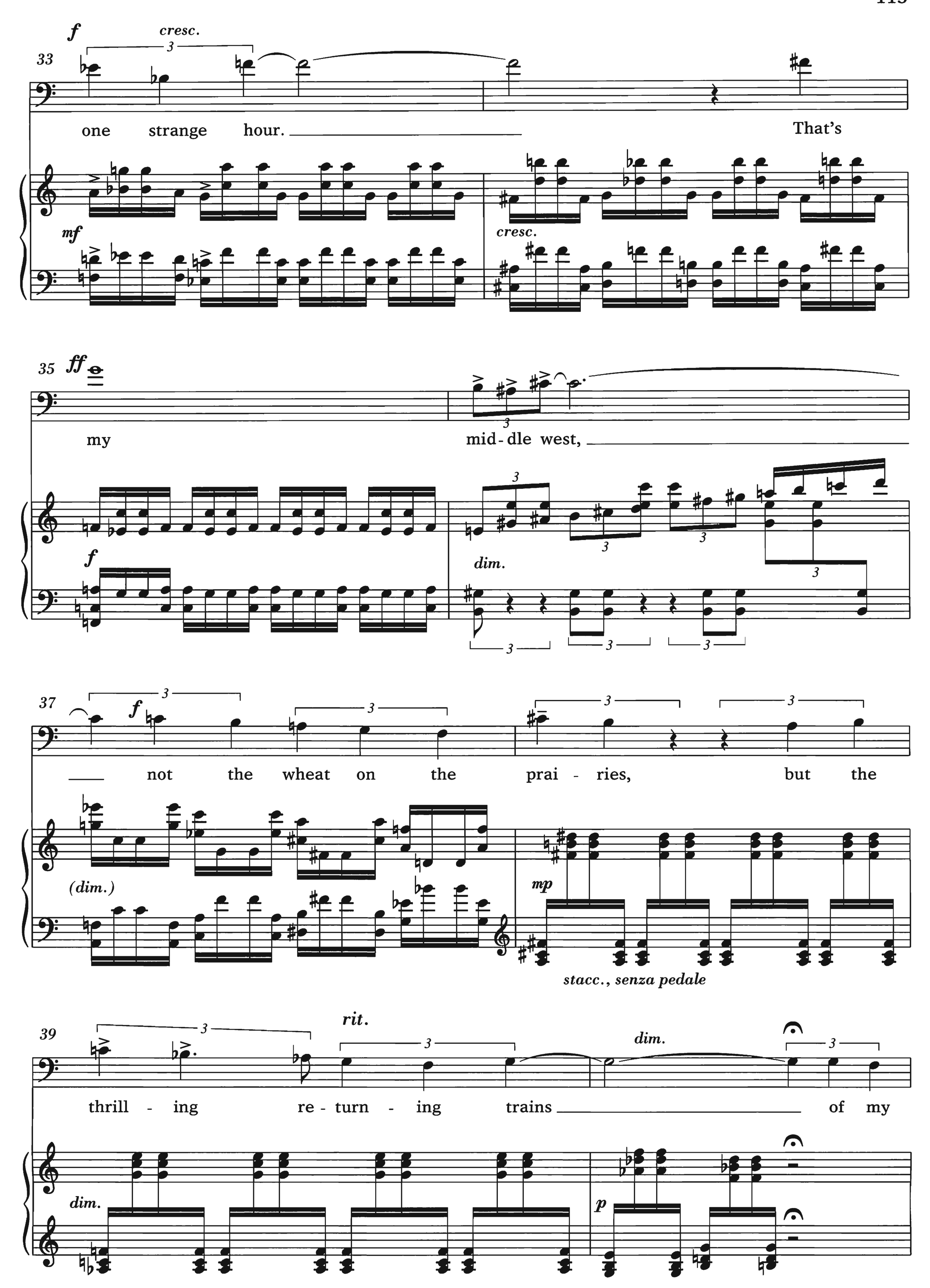
John Harbison

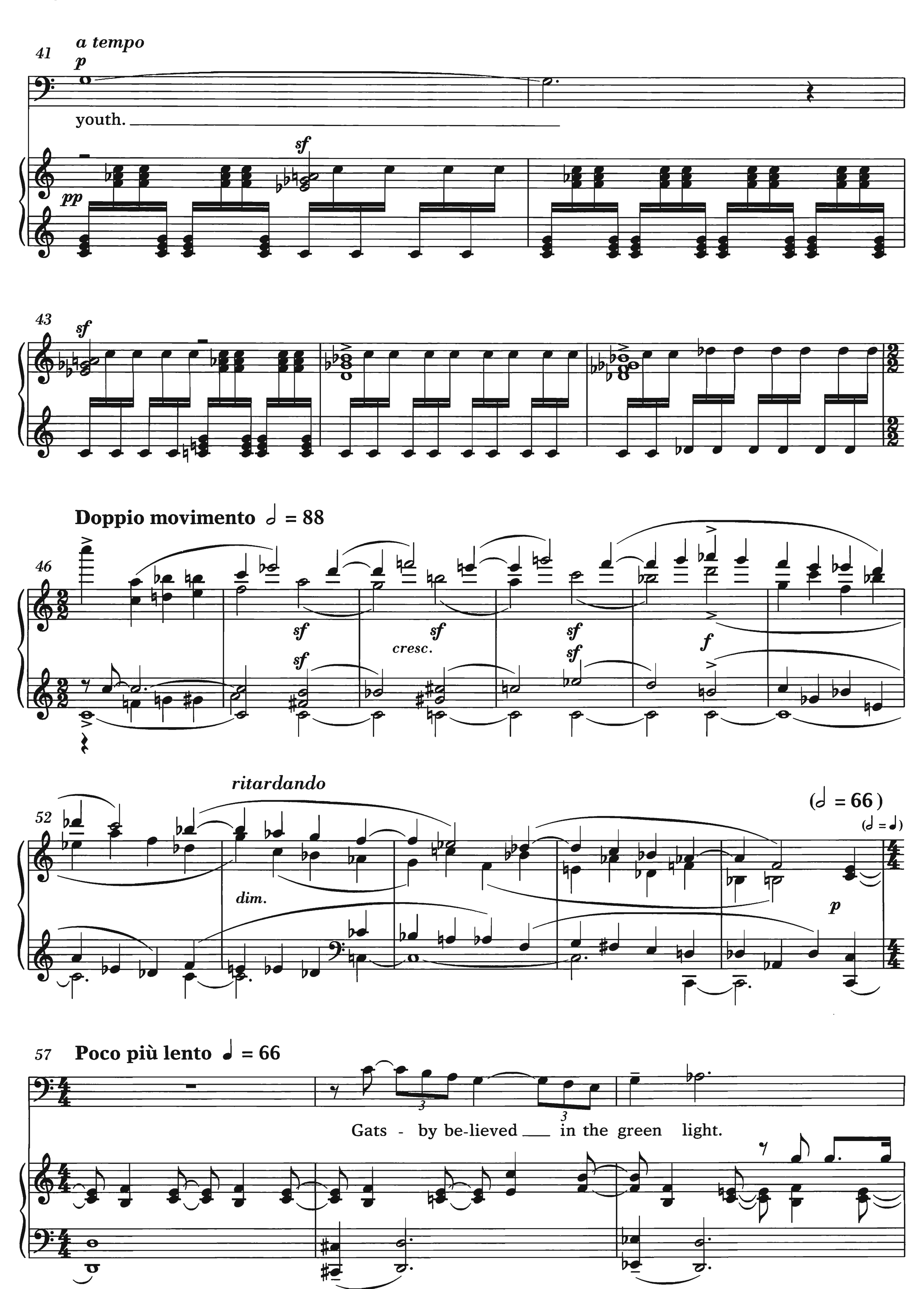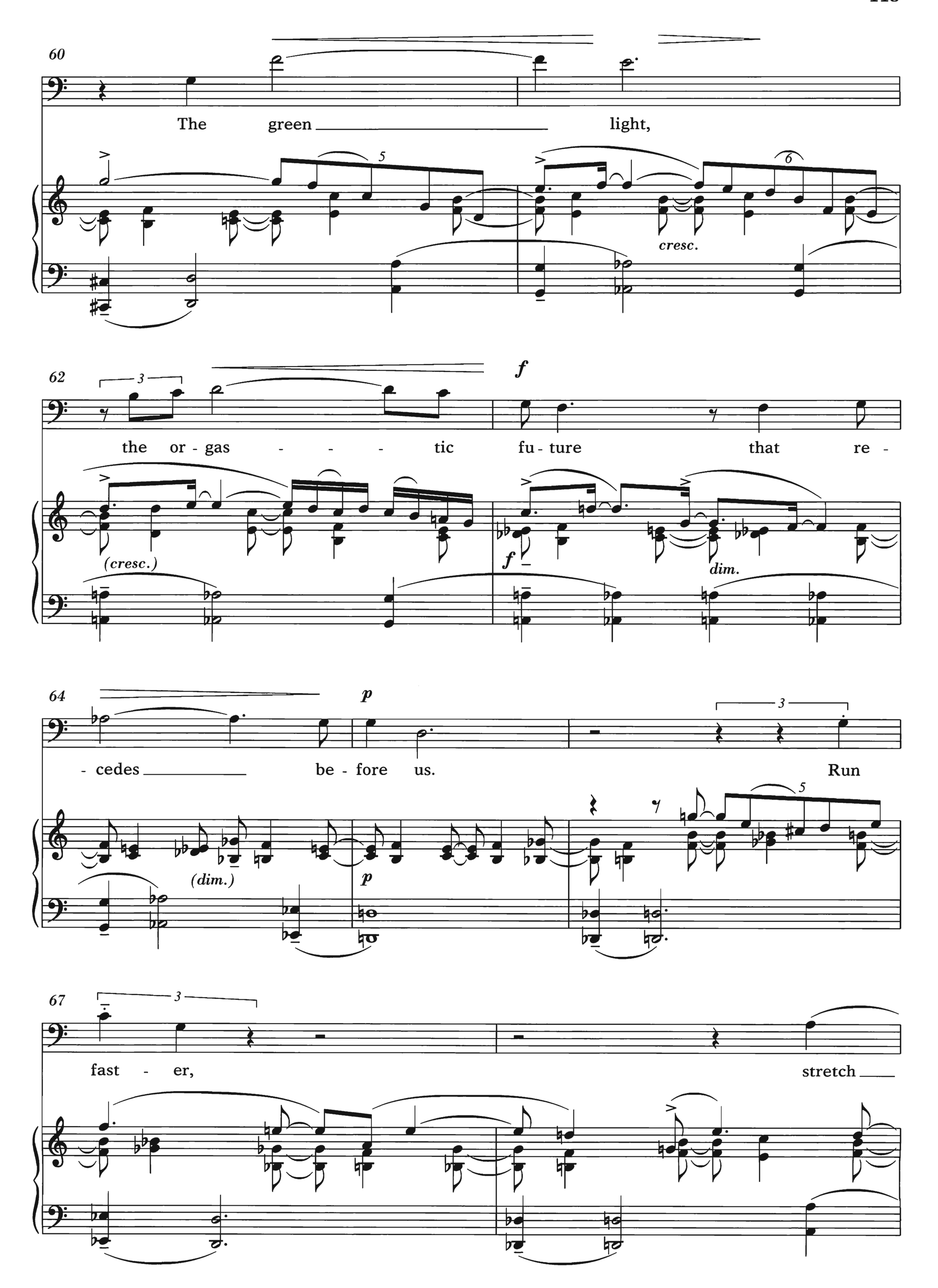



9
mf
go - ing back home on the train,
p
11
mp
cresc.
pull - ing in - to the win - ter night,
mp
13
f
p
head - ing west.
mf
mp
15
p
f
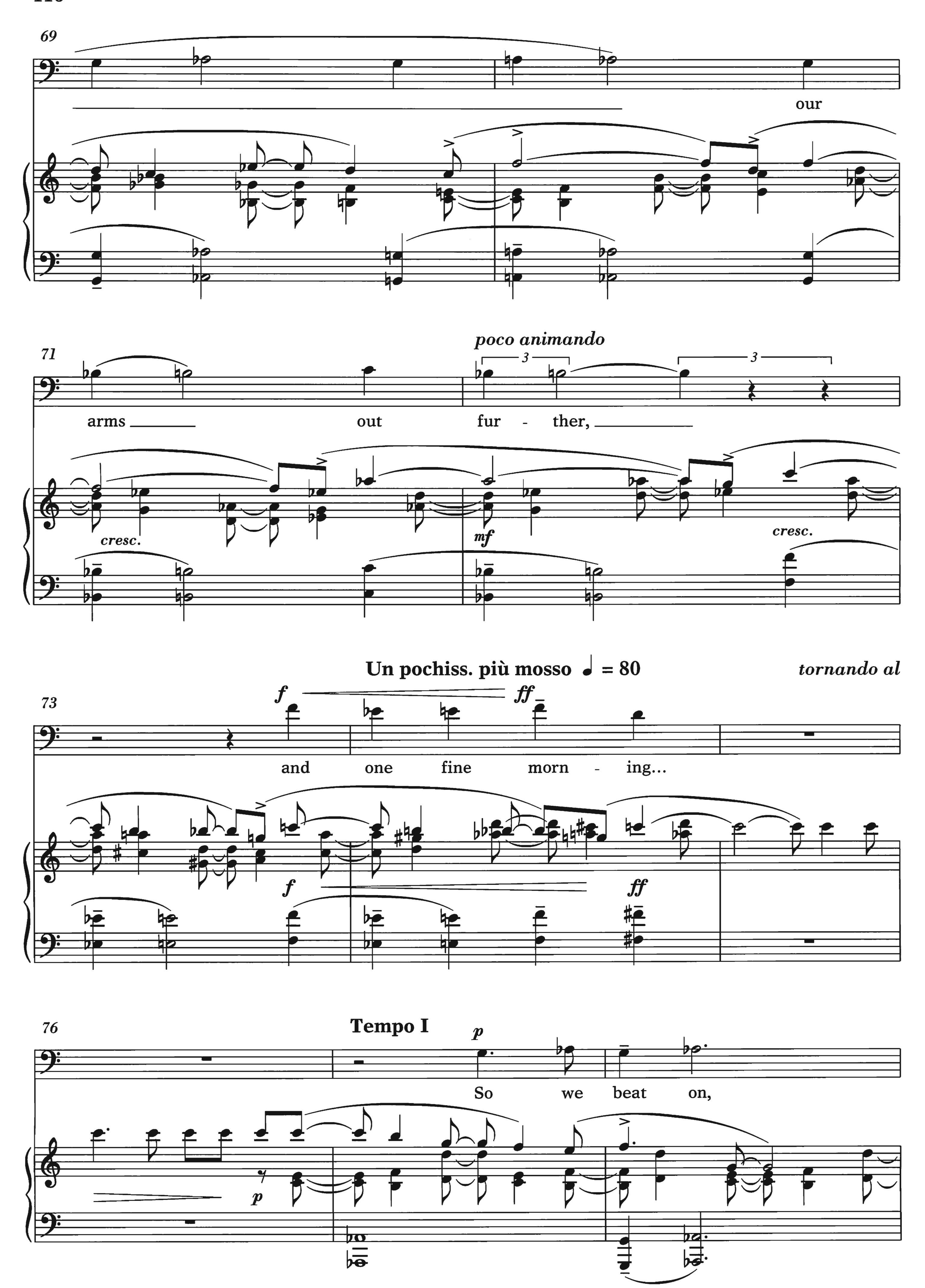

17
p
And the
sf
sf
pp
19
mp
real snow, our snow,
p
21
p
mp
be-gan to twin-kle a-gainst the win - dows, and the
pp
p
23
f
dim lights of Wis - con - sin sta - tions moved
mp
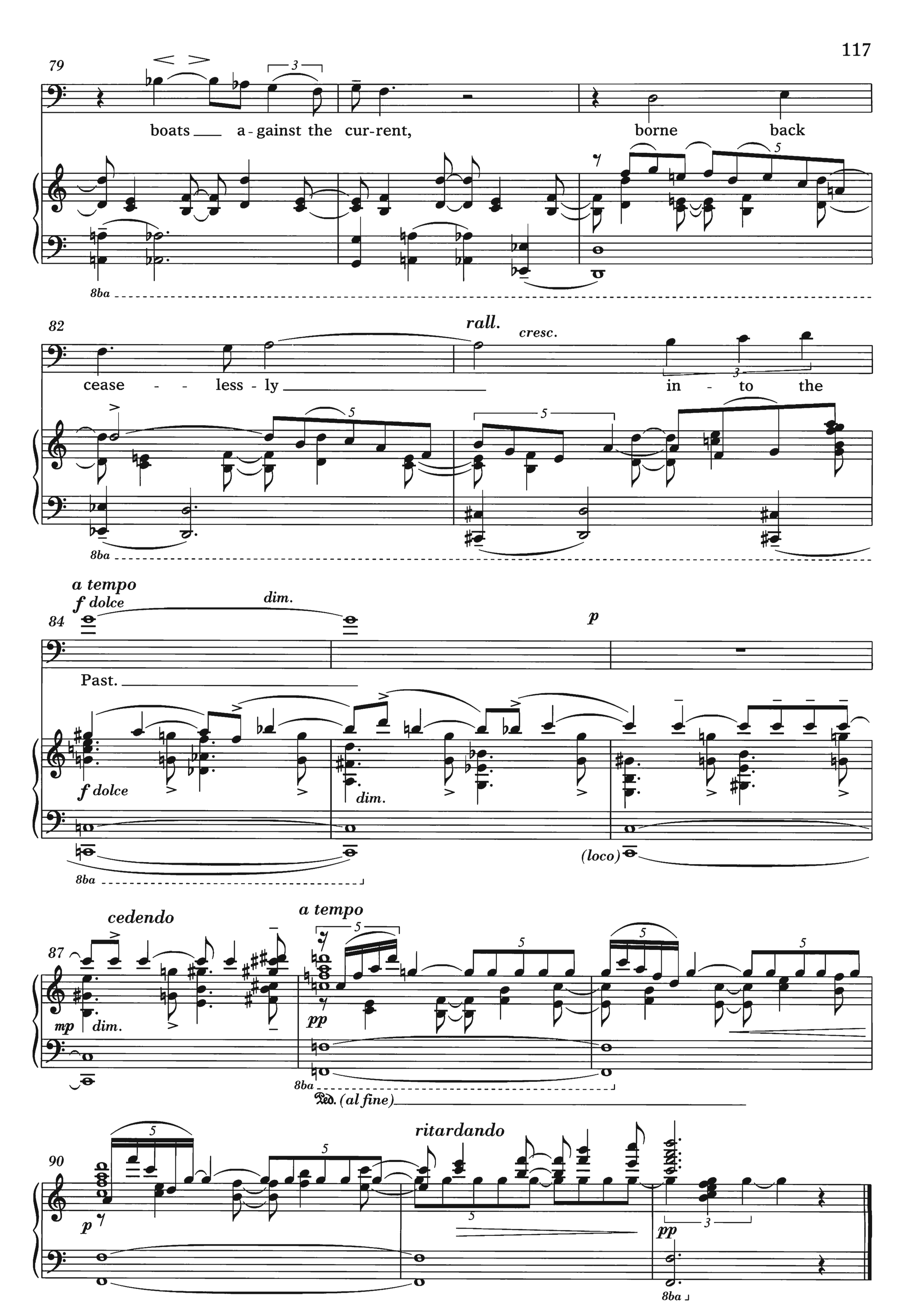

25
by.
mf
f
dim. molto
27
mf
A sharp wild brace came
sf
p
29
sud - den - ly in - to the air.
We drew in deep
31
breaths of it,
cresc.
part of this coun - try for
cresc.
mp
col pedale


f
cresc.
33
3
one strange hour.
That's
mf
cresc.
35
ff
3
my
mid-dle west,
f
dim.
37
f
not the wheat on the prai - ries, but the
(dim.)
mp
stacc., senza pedale
39
rit.
dim.
thrill - ing re-turn - ing trains of my
dim.
p


41
a tempo
p
youth.
pp
sf
43
sf
Doppio movimento 𝅗𝅥 = 88
46
sf
cresc.
f
52
ritardando
dim.
(𝅗𝅥 = 66)
(𝅗𝅥 = ♩)
p
57
Poco più lento ♩ = 66
Gats - by be-lieved in the green light.


60
The green light,
5
6
cresc.
62
3
the or-gas - - - tic fu-ture that re-
f
(cresc.)
dim.
64
p
3
-cedes be-fore us. Run
5
(dim.)
67
3
fast - er, stretch


69
our
71
poco animando
arms
out
fur - ther,
cresc.
mf
cresc.
Un pochiss. più mosso ♩ = 80
tornando al
73
f
ff
and one fine morn - ing...
f
ff
76
Tempo I
p
So we beat on,
p
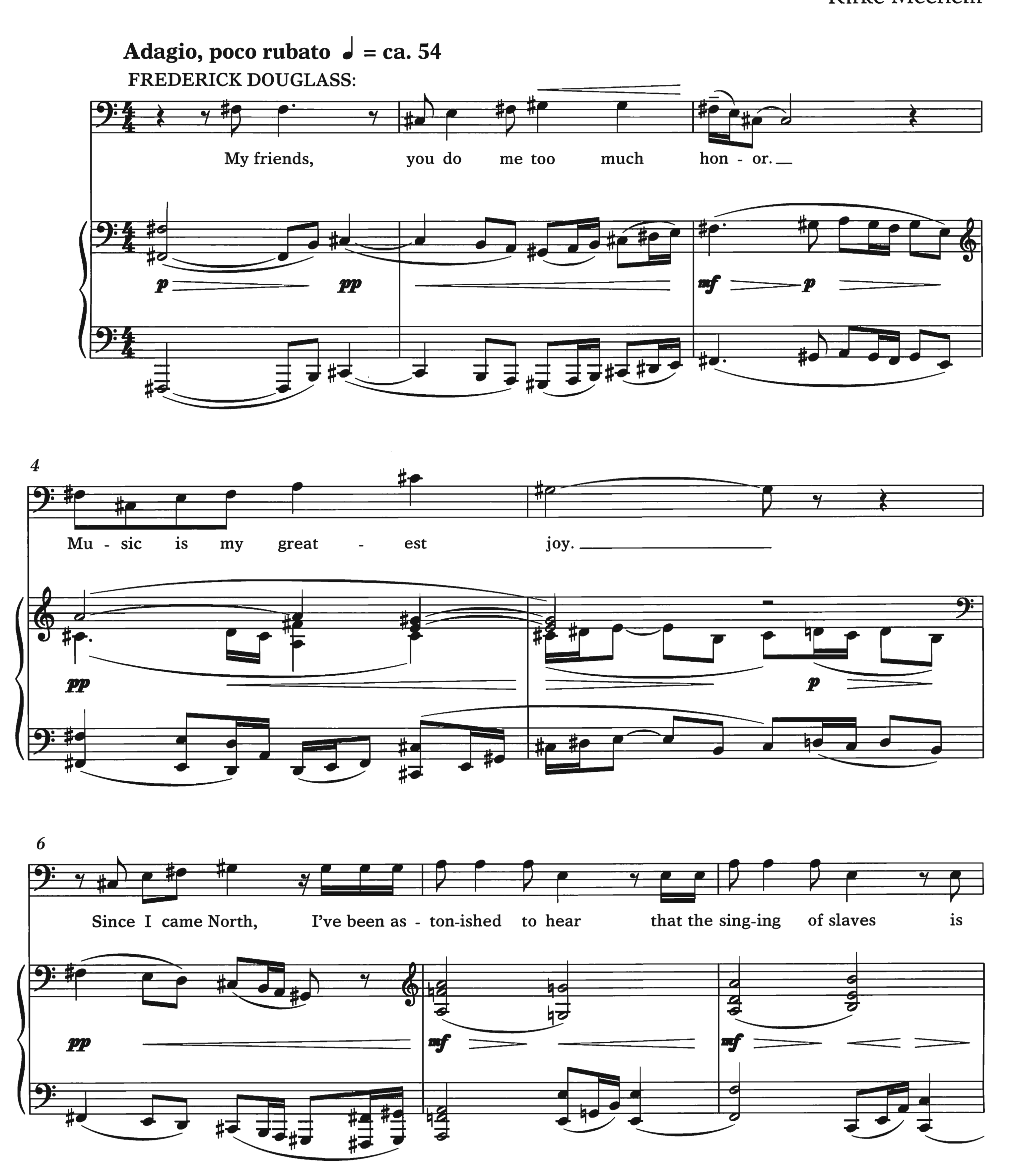

79
boats __ a-gainst the cur-rent,
borne back
8ba
82
rall.
cresc.
cease - - less-ly __
in - to the
8ba
a tempo
f dolce
dim.
84
p
Past. __
f dolce
dim.
8ba
(loco)
cedendo
a tempo
87
mp dim.
pp
8ba
Ped. (al fine)
ritardando
90
p
pp
8ba
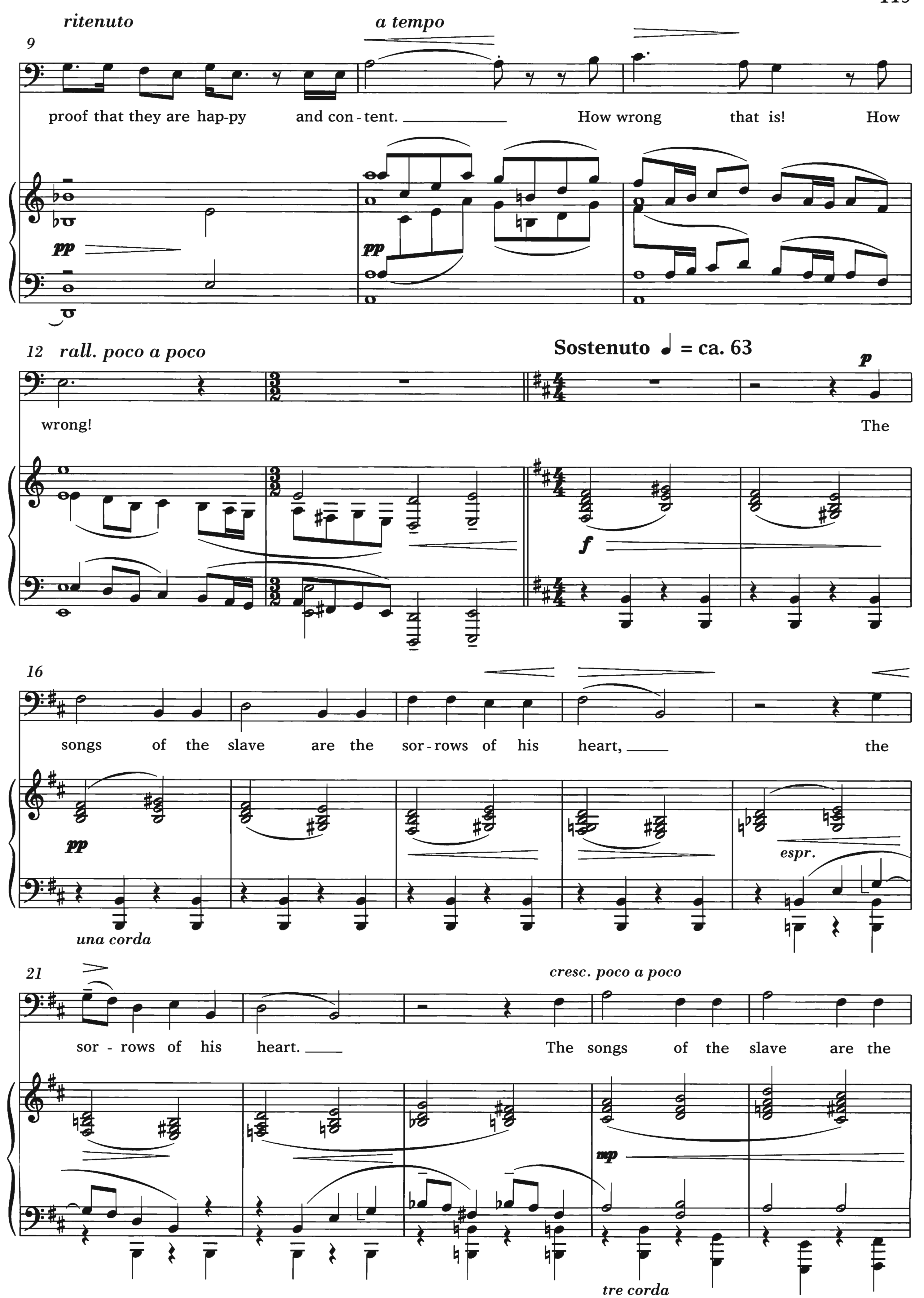
The Songs of the Slave
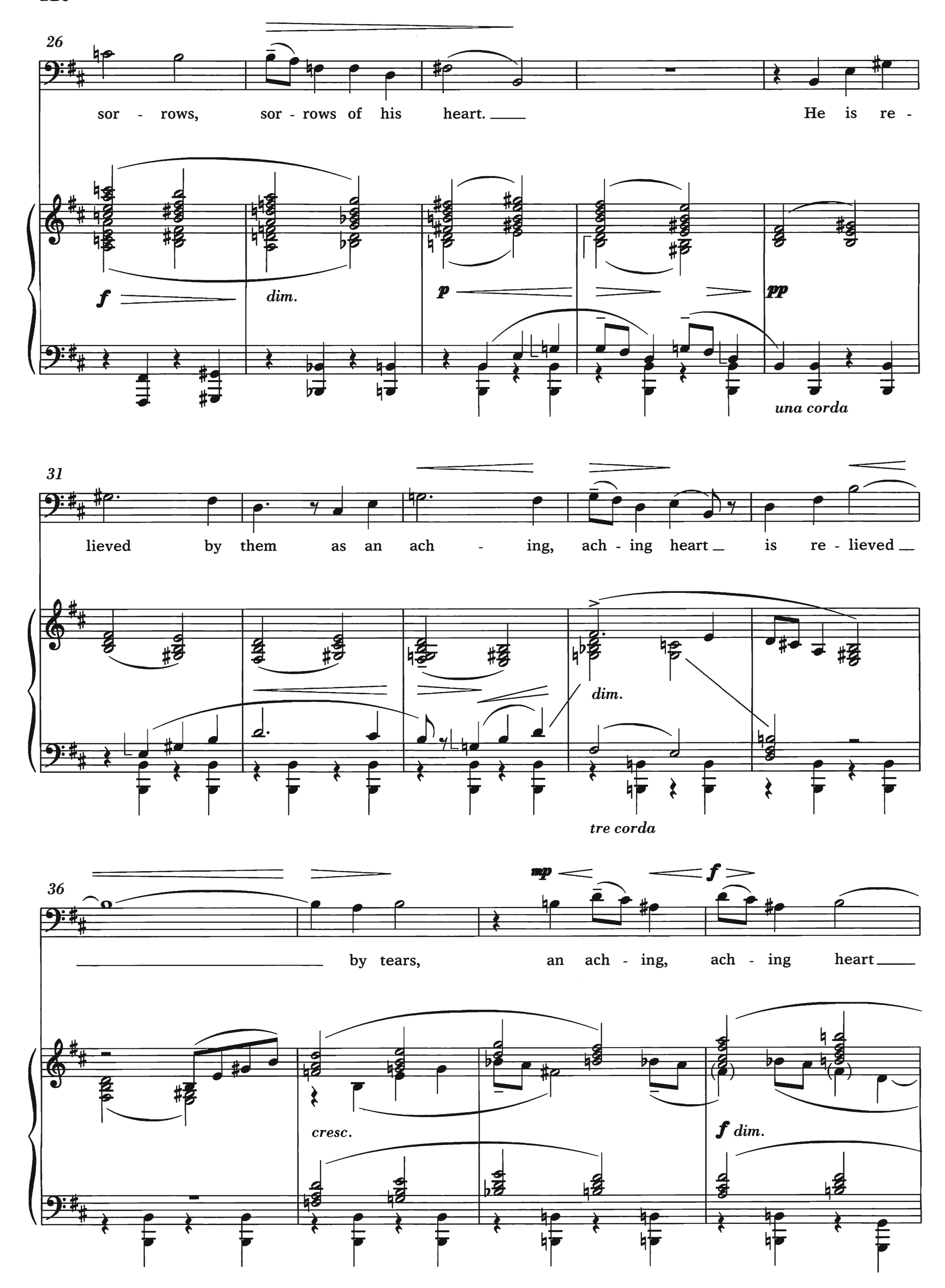
from
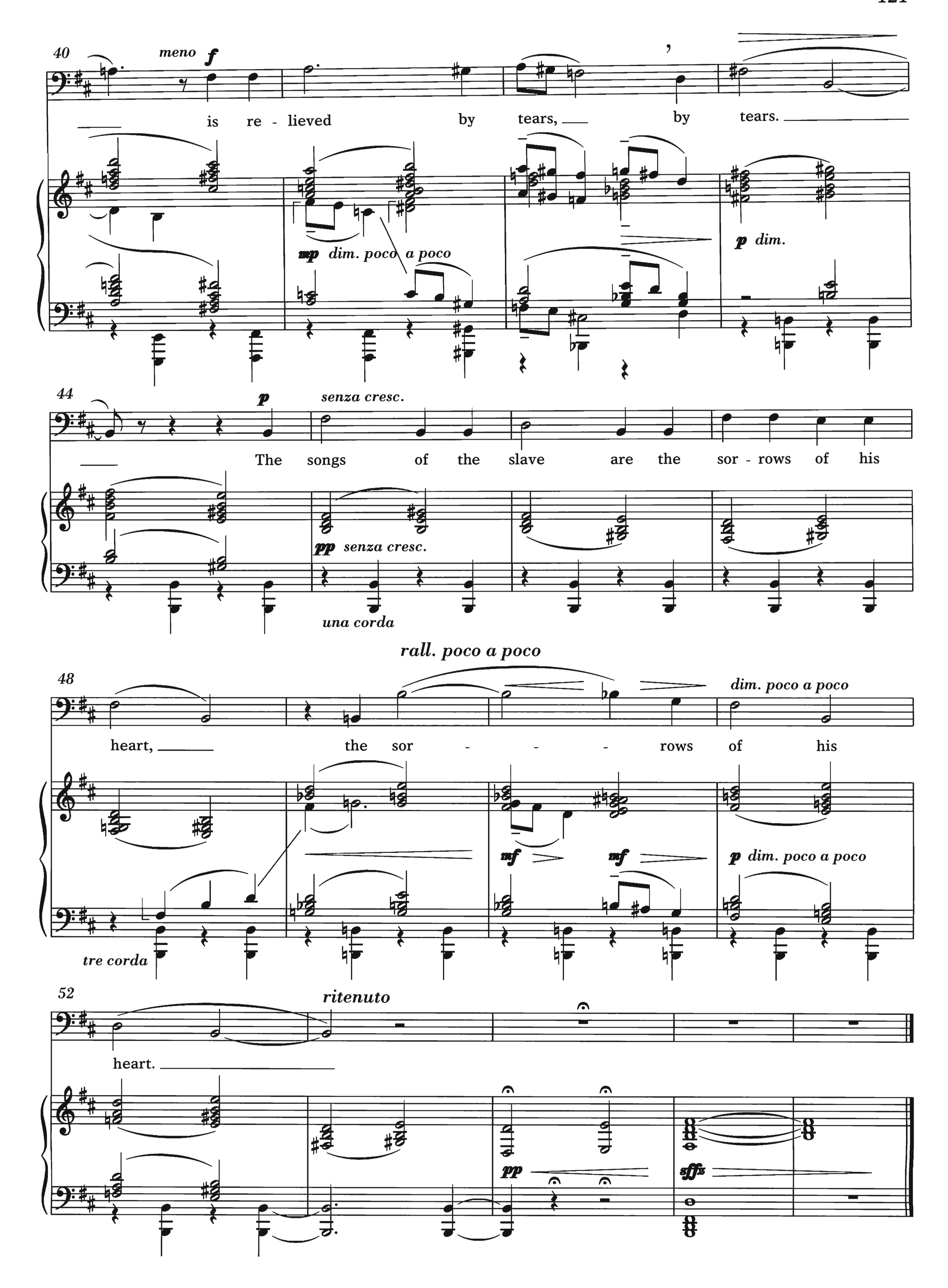
JOHN BROWN

Kirke Mechem




ritenuto
a tempo
9
proof that they are hap-py and con - tent.
How wrong that is! How
pp
pp
12 rall. poco a poco
Sostenuto ♩ = ca. 63
p
wrong!
The
f
16
songs of the slave are the sor - rows of his heart,
the
pp
espr.
una corda
21
cresc. poco a poco
sor - rows of his heart.
The songs of the slave are the
mp
tre corda


26
sor - rows, sor - rows of his heart.
He is re -
f
dim.
p
pp
una corda
31
lieved by them as an ach - ing, ach - ing heart is re - lieved
dim.
tre corda
36
by tears, an ach - ing, ach - ing heart
mp
f
cresc.
f dim.
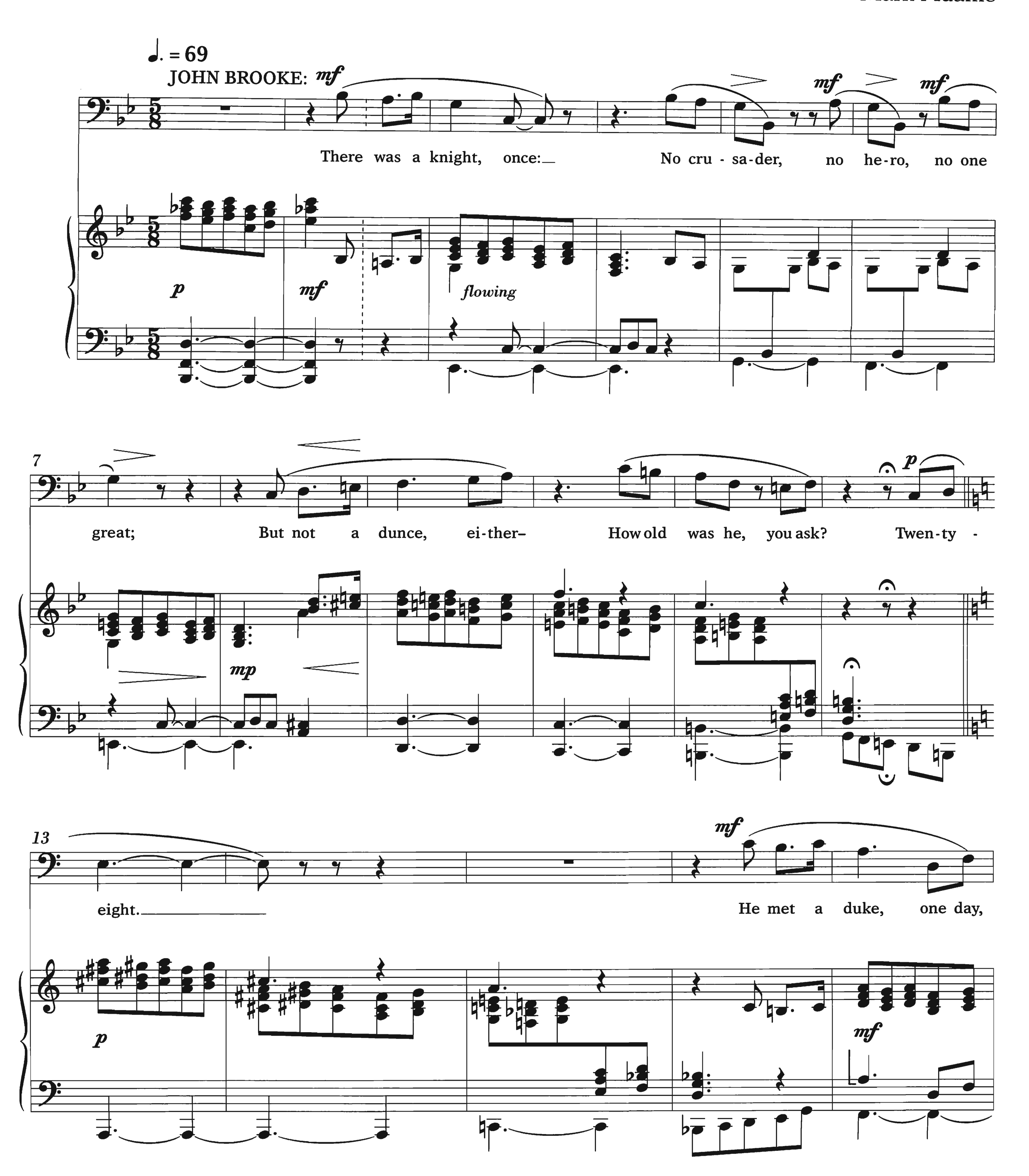


40
meno f
is re - lieved by tears, by tears.
mp dim. poco a poco
p dim.
44
p
senza cresc.
The songs of the slave are the sor - rows of his
pp senza cresc.
una corda
rall. poco a poco
48
heart, the sor - - - rows of his
dim. poco a poco
mf
mf
p dim. poco a poco
tre corda
52
ritenuto
heart.
pp
sffz
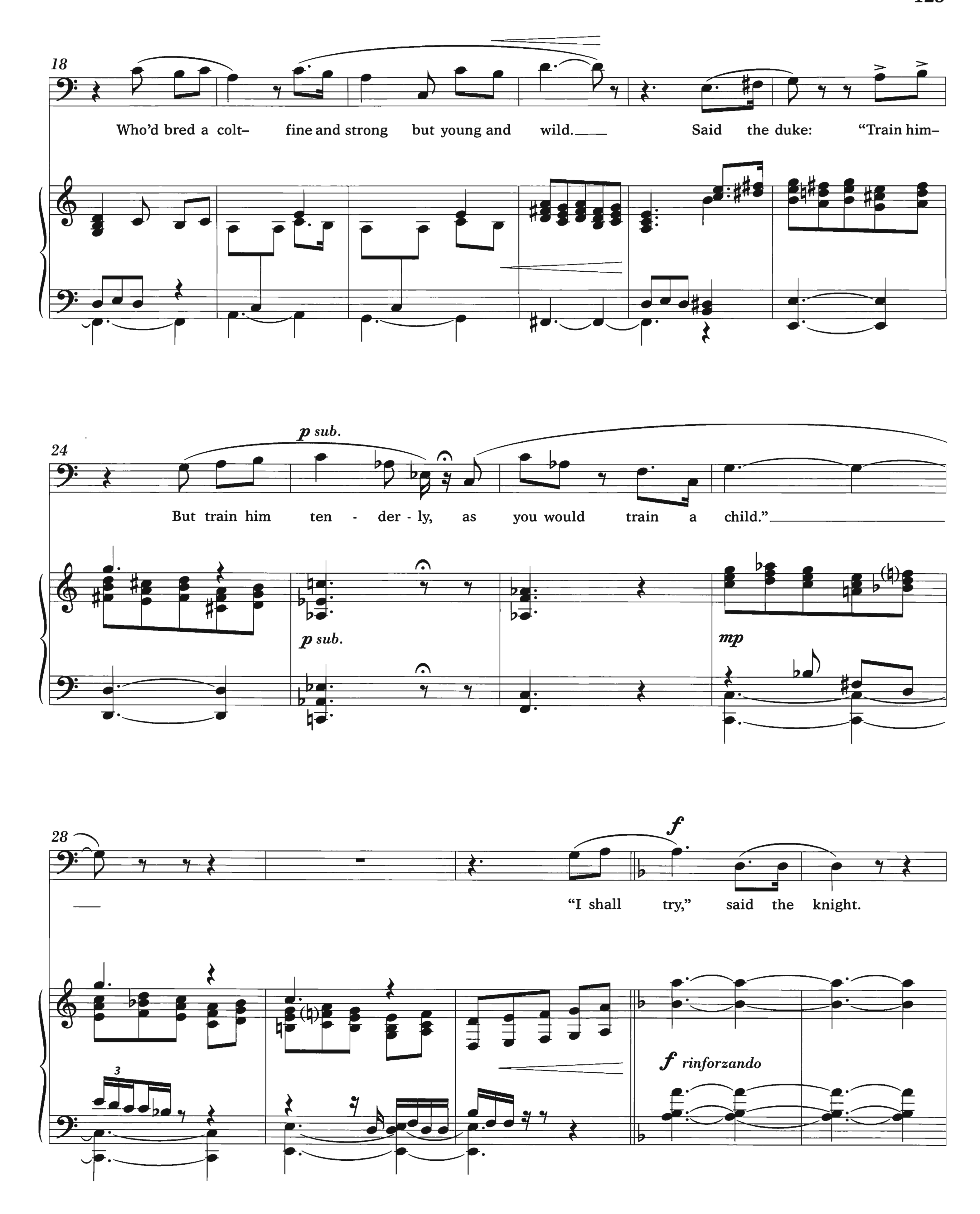
There was a knight
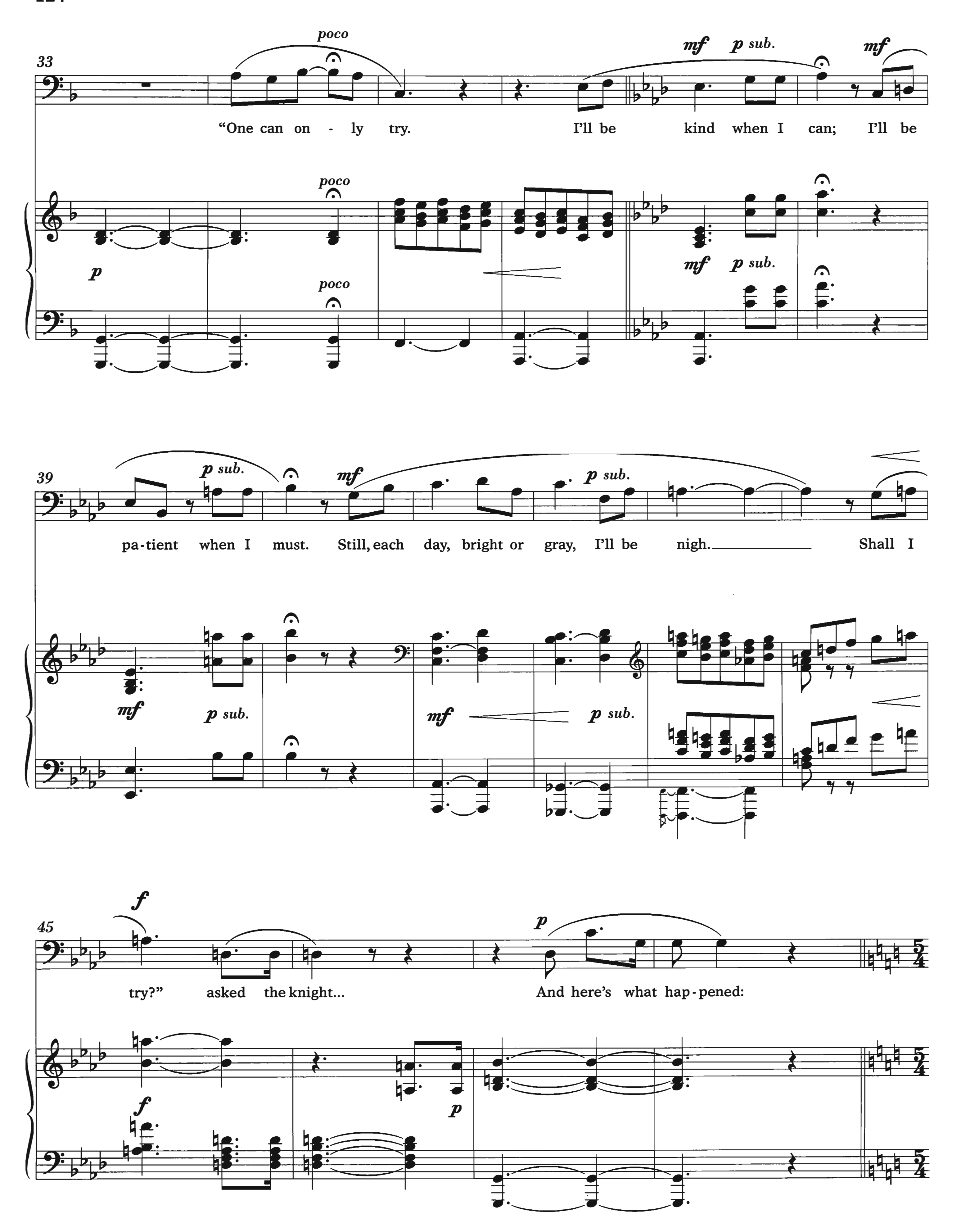
from
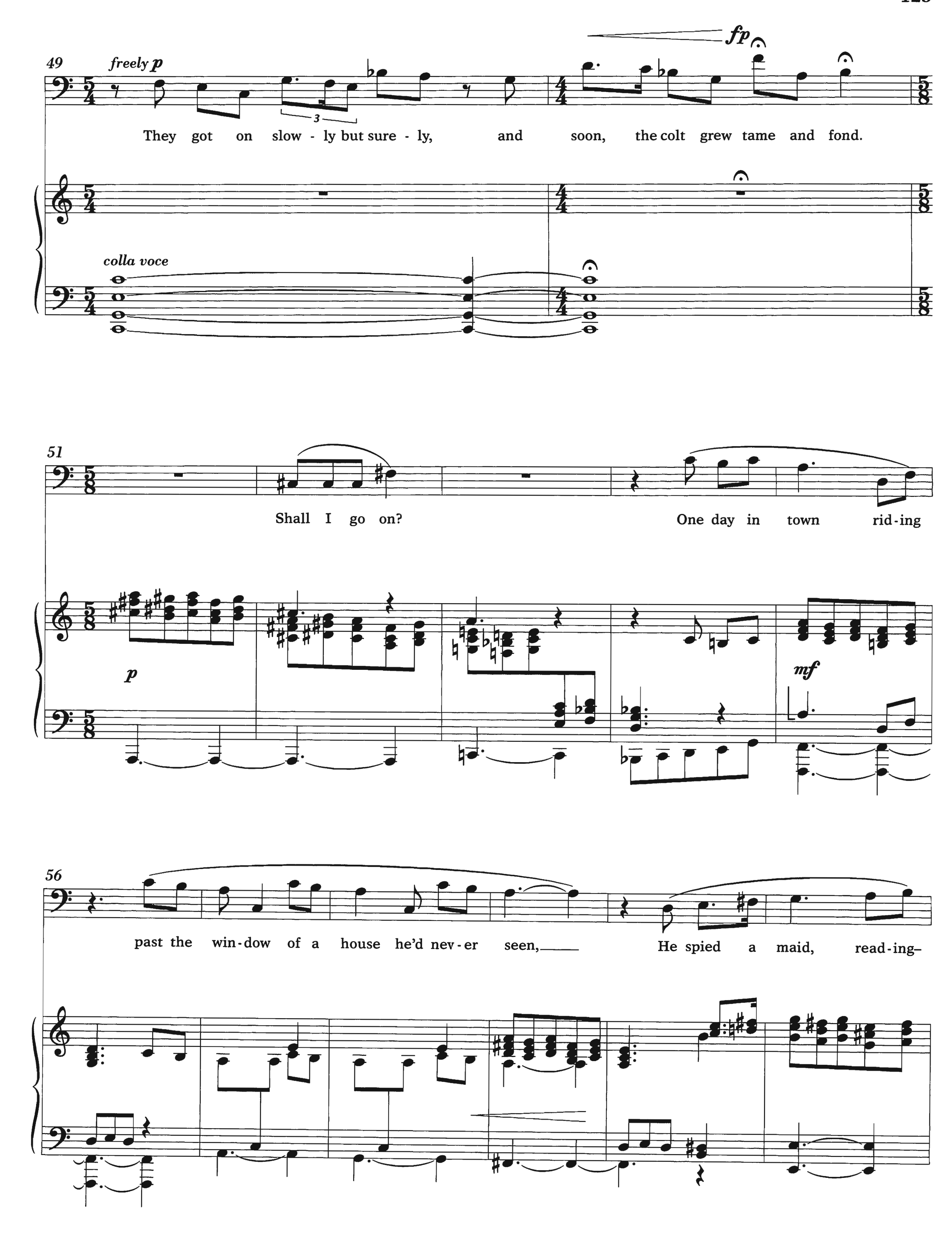
LITTLE WOMEN
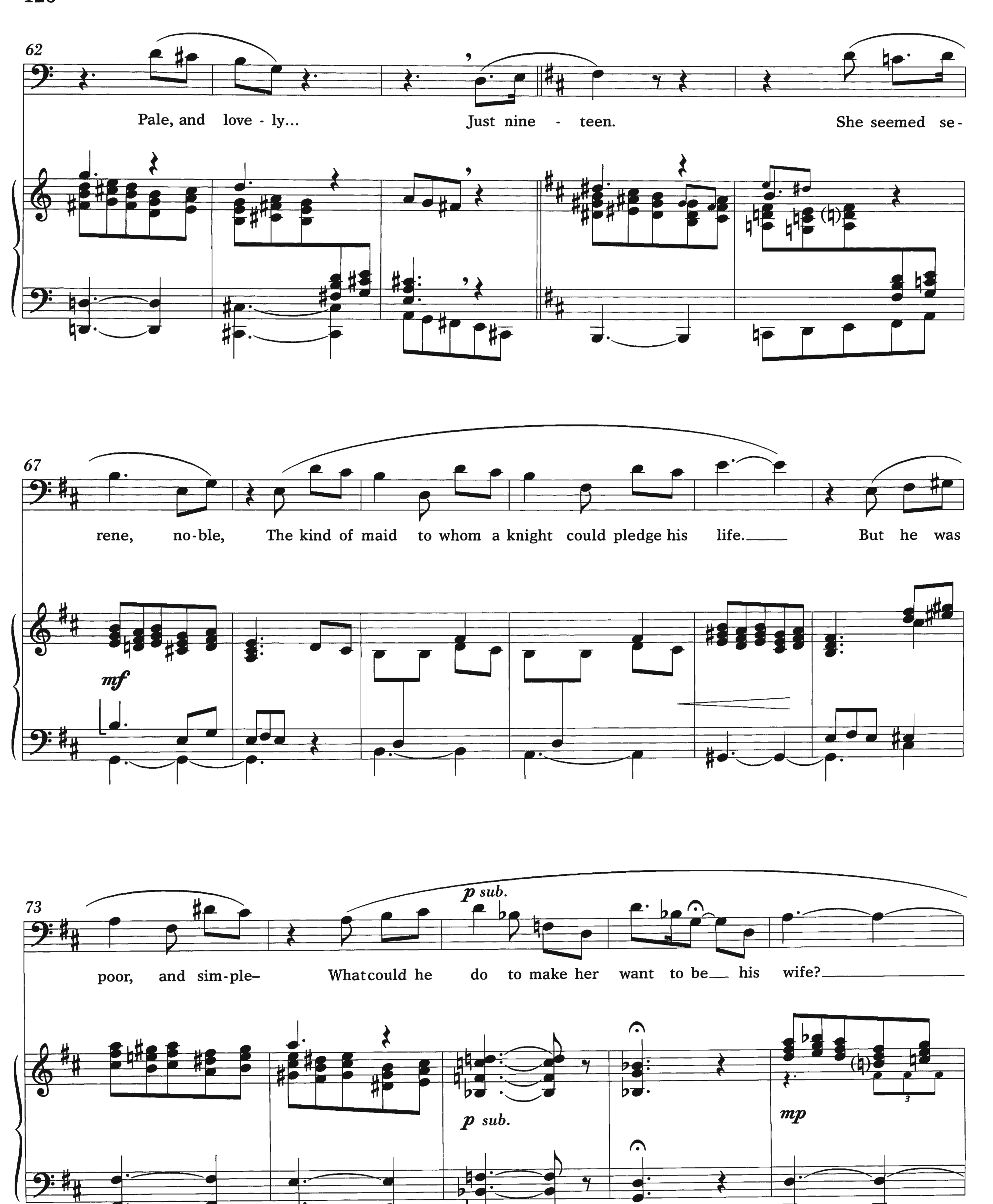
Mark Adamo
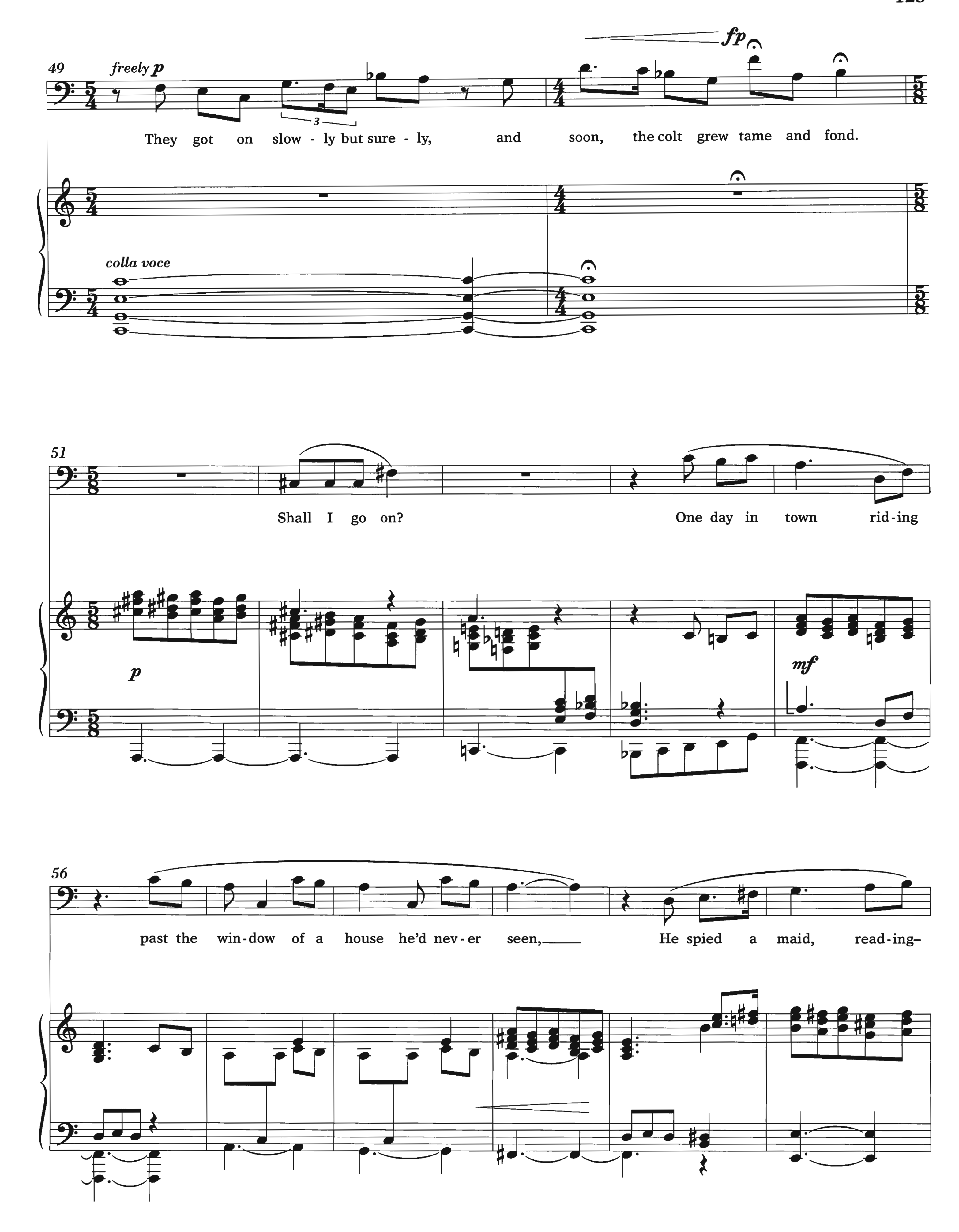



18
Who'd bred a colt– fine and strong but young and wild.
Said the duke: "Train him–
24
p sub.
But train him ten - der - ly, as you would train a child."
p sub.
mp
28
f
"I shall try," said the knight.
f rinforzando
3
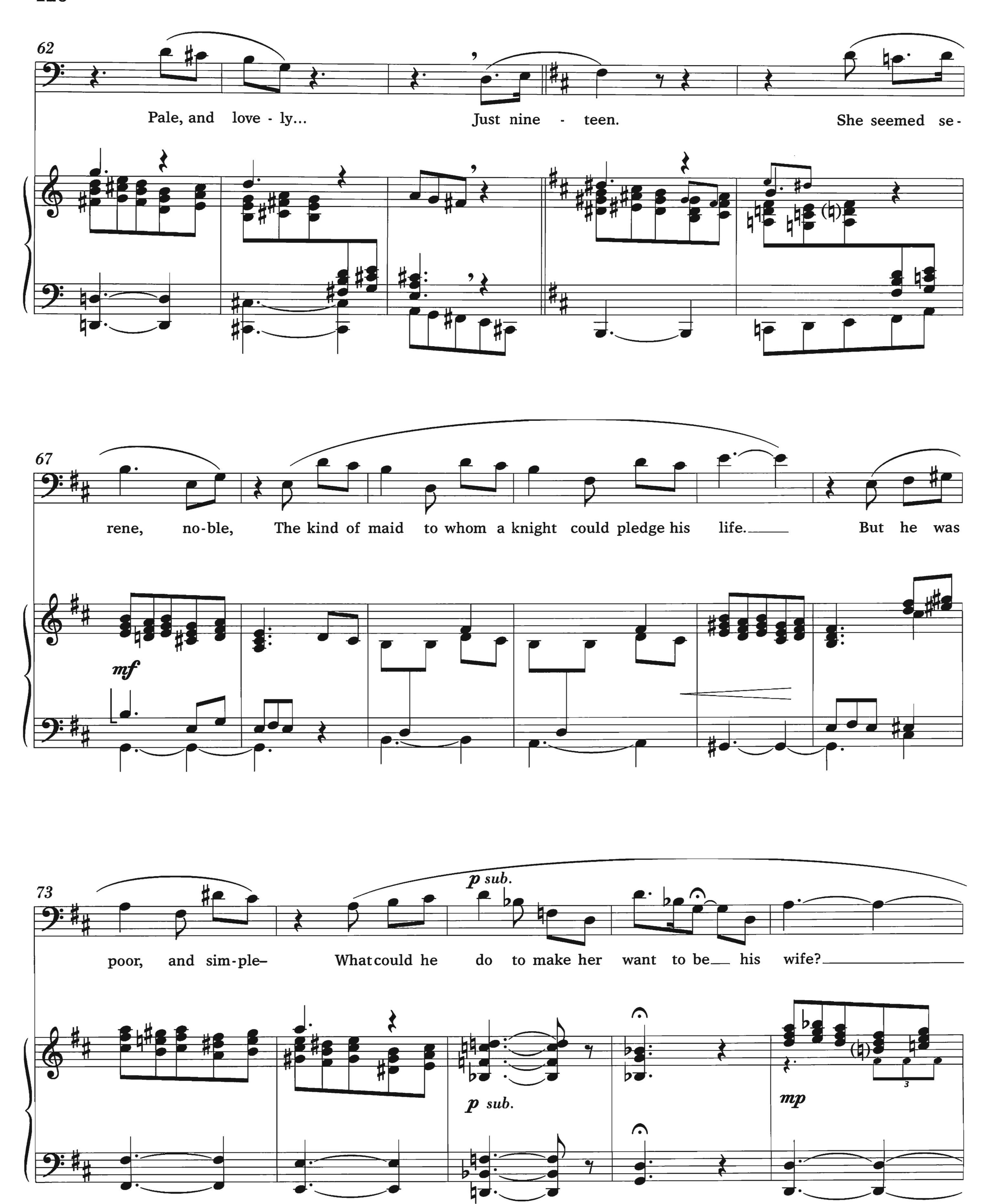

33
poco
mf
p sub.
mf
"One can on - ly try.
I'll be
kind when I can; I'll be
p
39
p sub.
mf
p sub.
pa-tient when I must.
Still, each day, bright or gray, I'll be nigh.
Shall I
45
f
p
try?" asked the knight...
And here's what hap-pened:
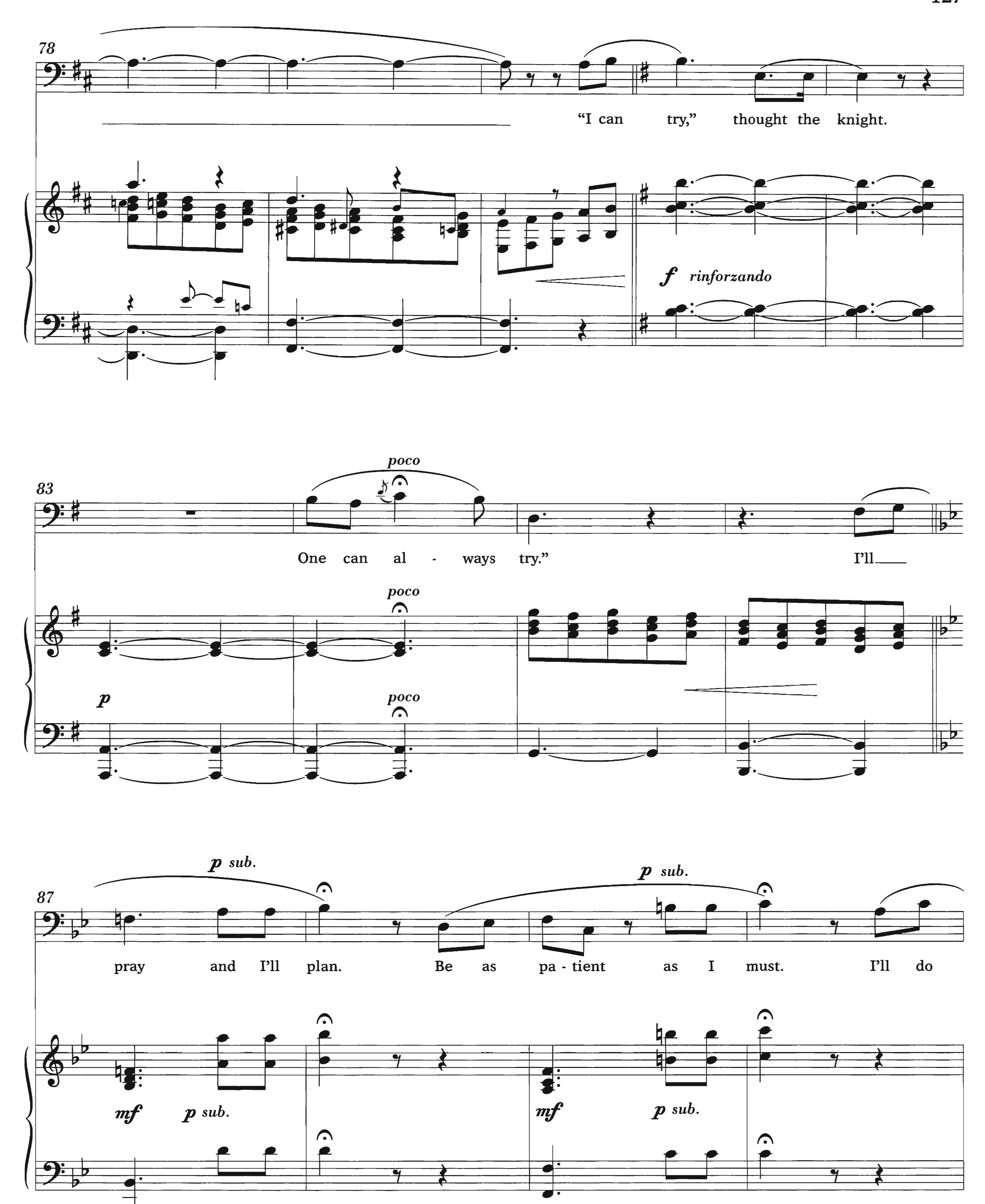

49
freely p
They got on slow - ly but sure - ly, and soon, the colt grew tame and fond.
fp
colla voce
51
Shall I go on?
One day in town rid-ing
p
mf
56
past the win-dow of a house he'd nev-er seen,
He spied a maid, read-ing-
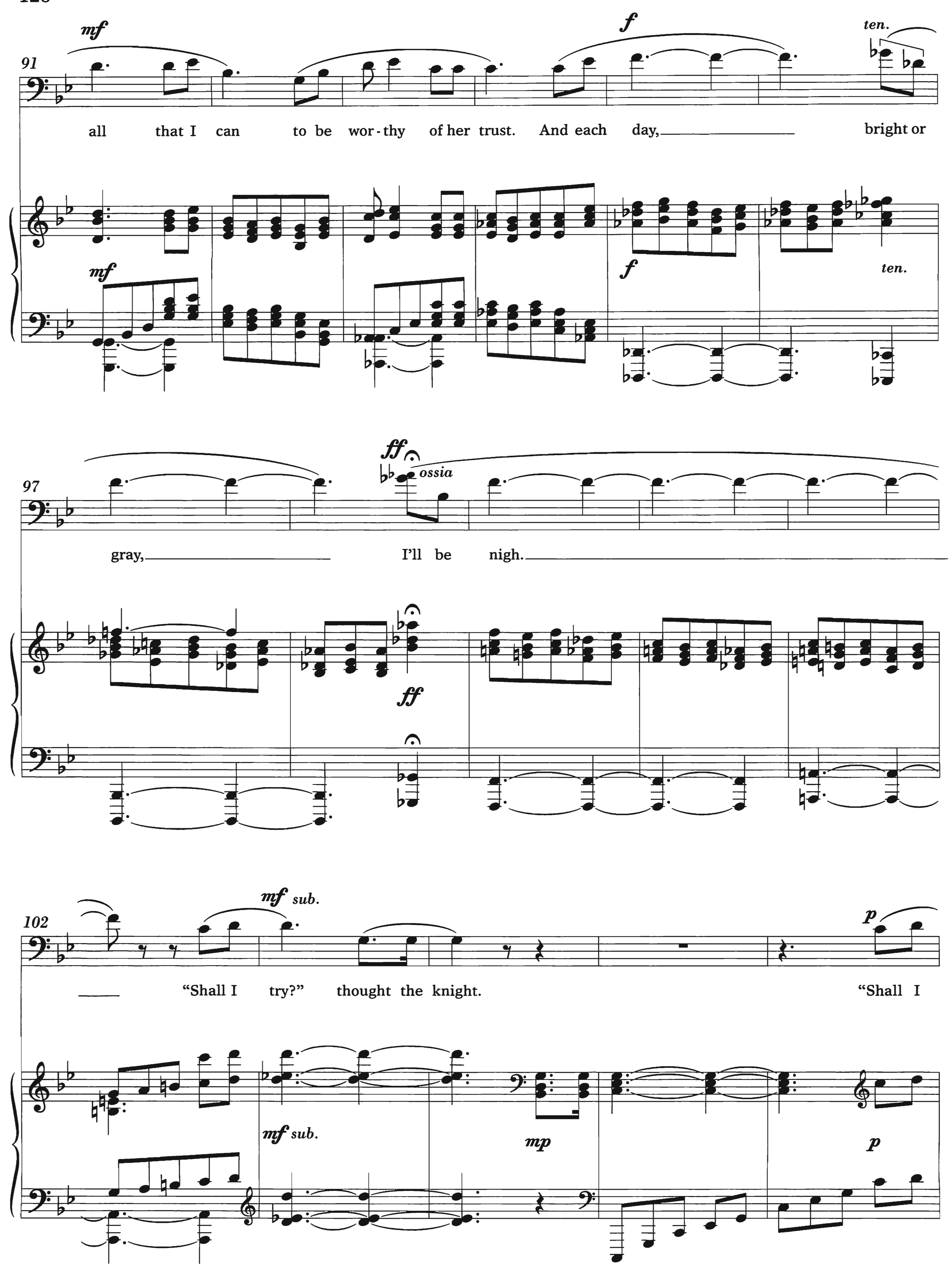

62
Pale, and love - ly...
Just nine - teen.
She seemed se -
67
rene, no-ble, The kind of maid to whom a knight could pledge his life.
But he was
mf
73
poor, and sim-ple–
What could he do to make her want to be his wife?
p sub.
p sub.
mp
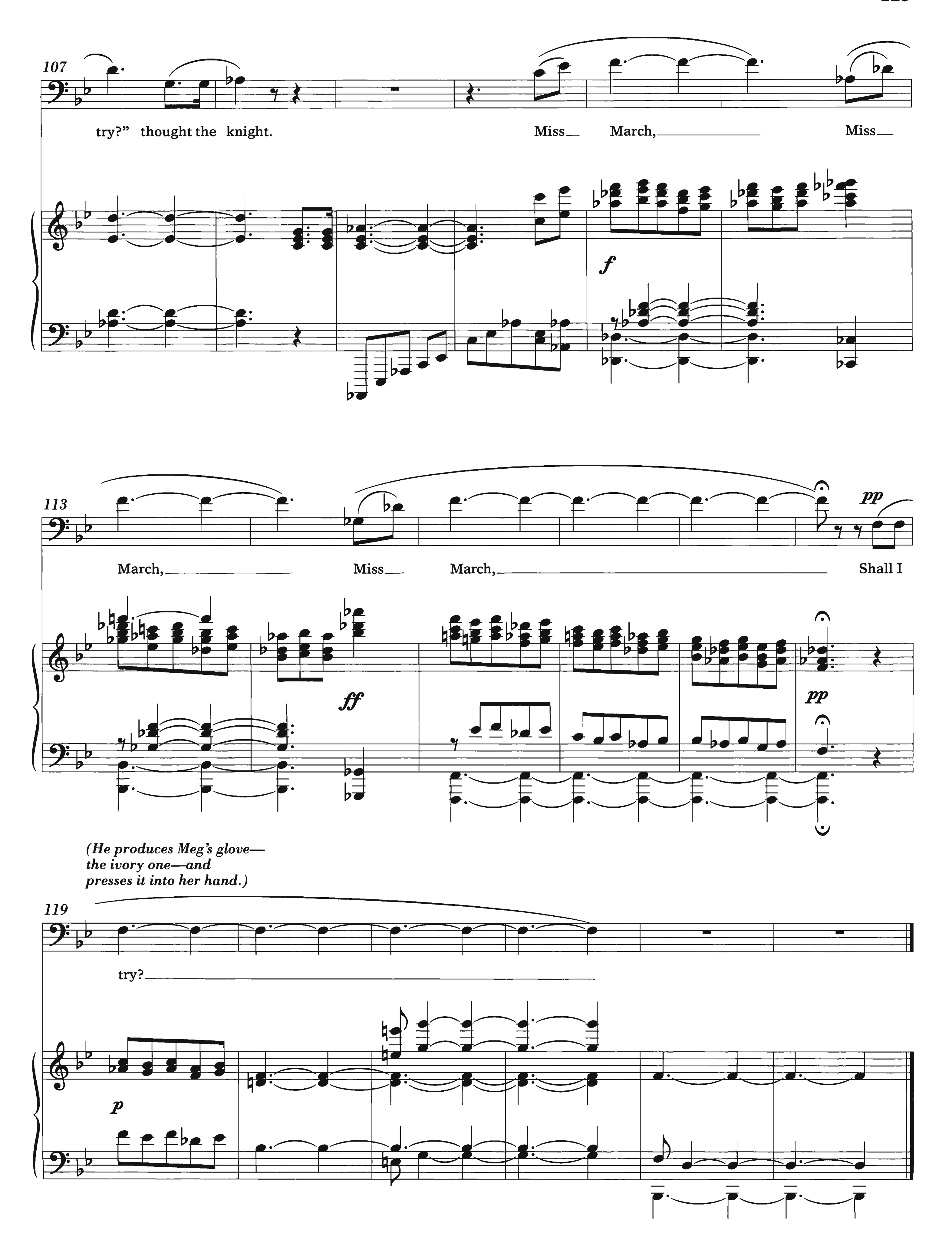


49
freely p
They got on slowly but surely, and soon, the colt grew tame and fond.
fp
colla voce
51
Shall I go on?
One day in town riding
p
mf
56
past the window of a house he'd never seen,
He spied a maid, reading–


62
Pale, and love - ly...
Just nine - teen.
She seemed se -
67
rene, no-ble, The kind of maid to whom a knight could pledge his life.
But he was
mf
73
poor, and sim-ple–
What could he do to make her want to be his wife?
p sub.
p sub.
mp

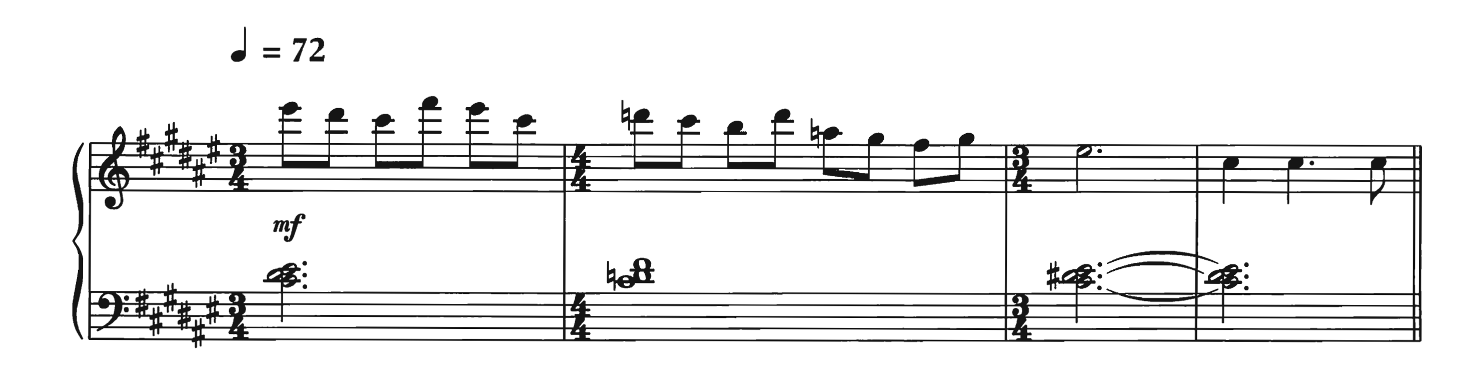

78
"I can try," thought the knight.
f rinforzando
83
poco
One can al - ways try."
I'll
p
87
p sub.
pray and I'll plan. Be as pa - tient as I must. I'll do
mf
p sub.

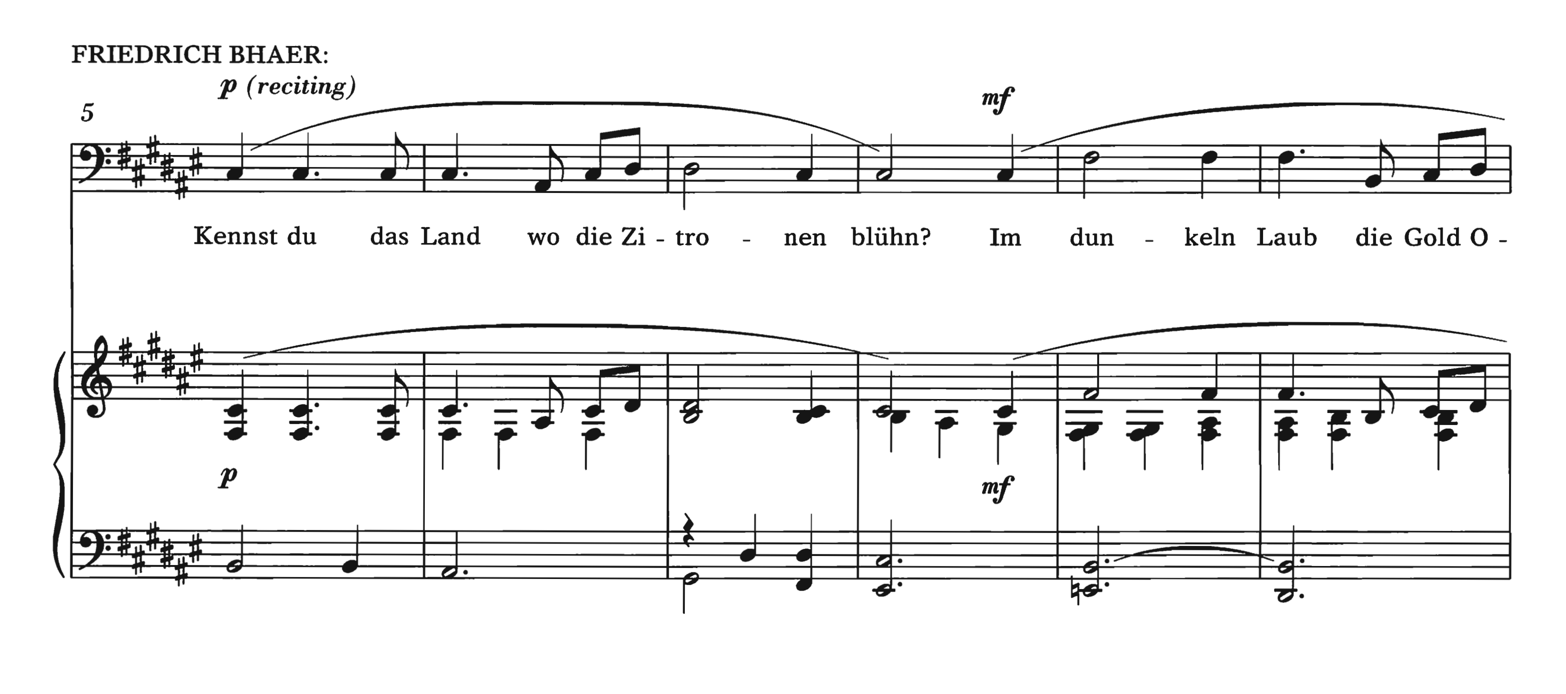

91
mf
f
ten.
all that I can to be wor-thy of her trust. And each day, bright or
mf
f
ten.
97
ff
ossia
gray, I'll be nigh.
ff
102
mf sub.
p
"Shall I try?" thought the knight. "Shall I
mf sub.
mp
p

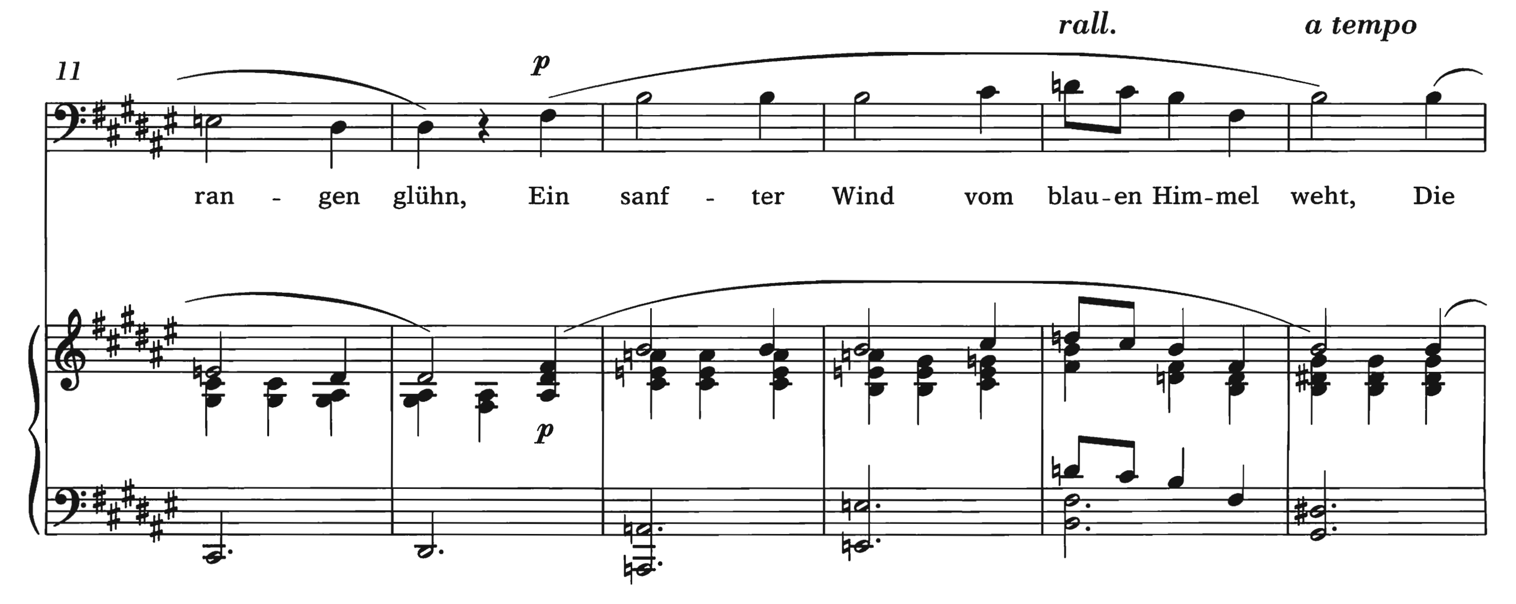

107
try?" thought the knight.
Miss March, Miss
f
113
March, Miss March,
pp
Shall I
ff
pp
(He produces Meg's glove—
the ivory one—and
presses it into her hand.)
119
try?
p
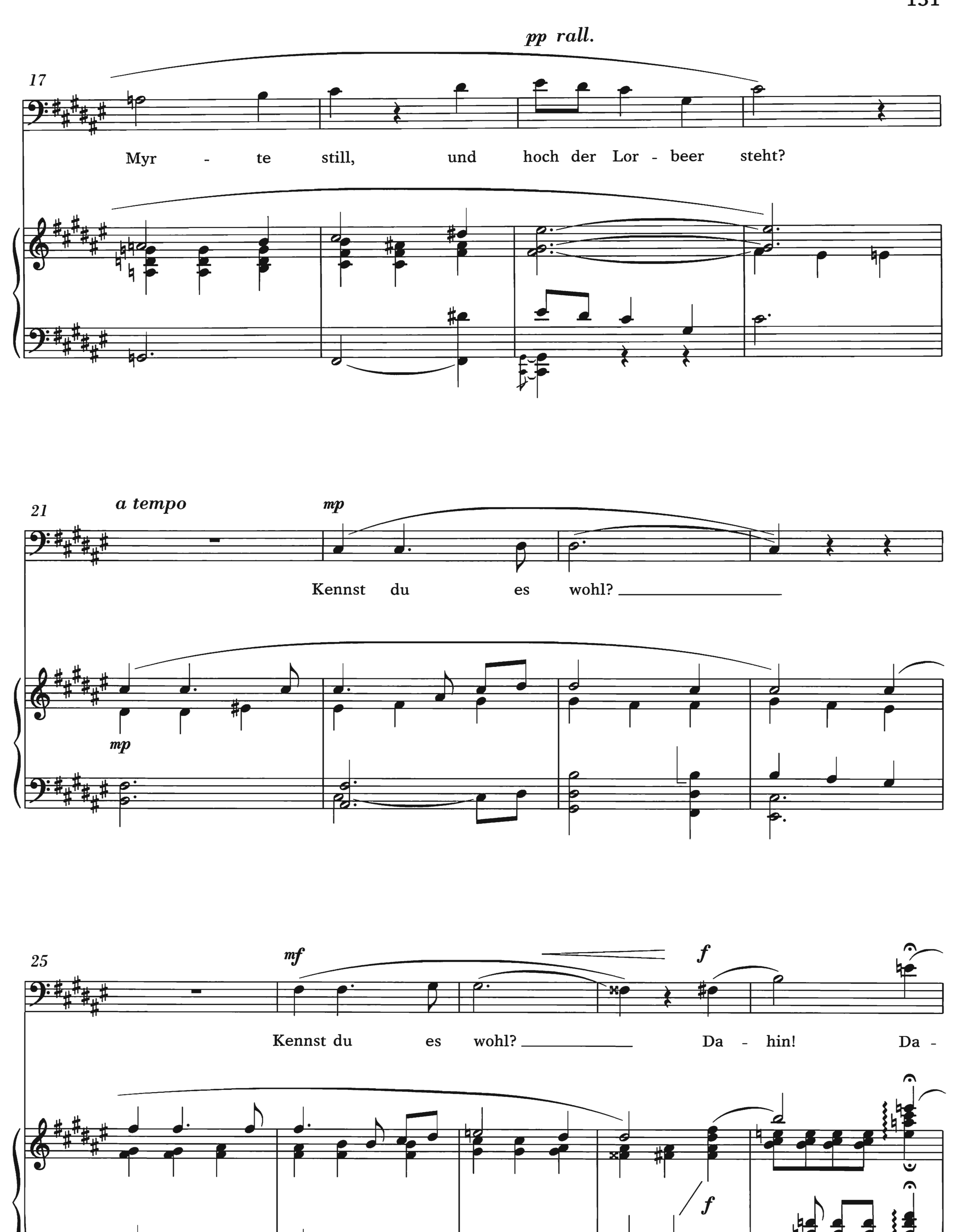
Kennst du das Land
(Do you know the land)
from
LITTLE WOMEN
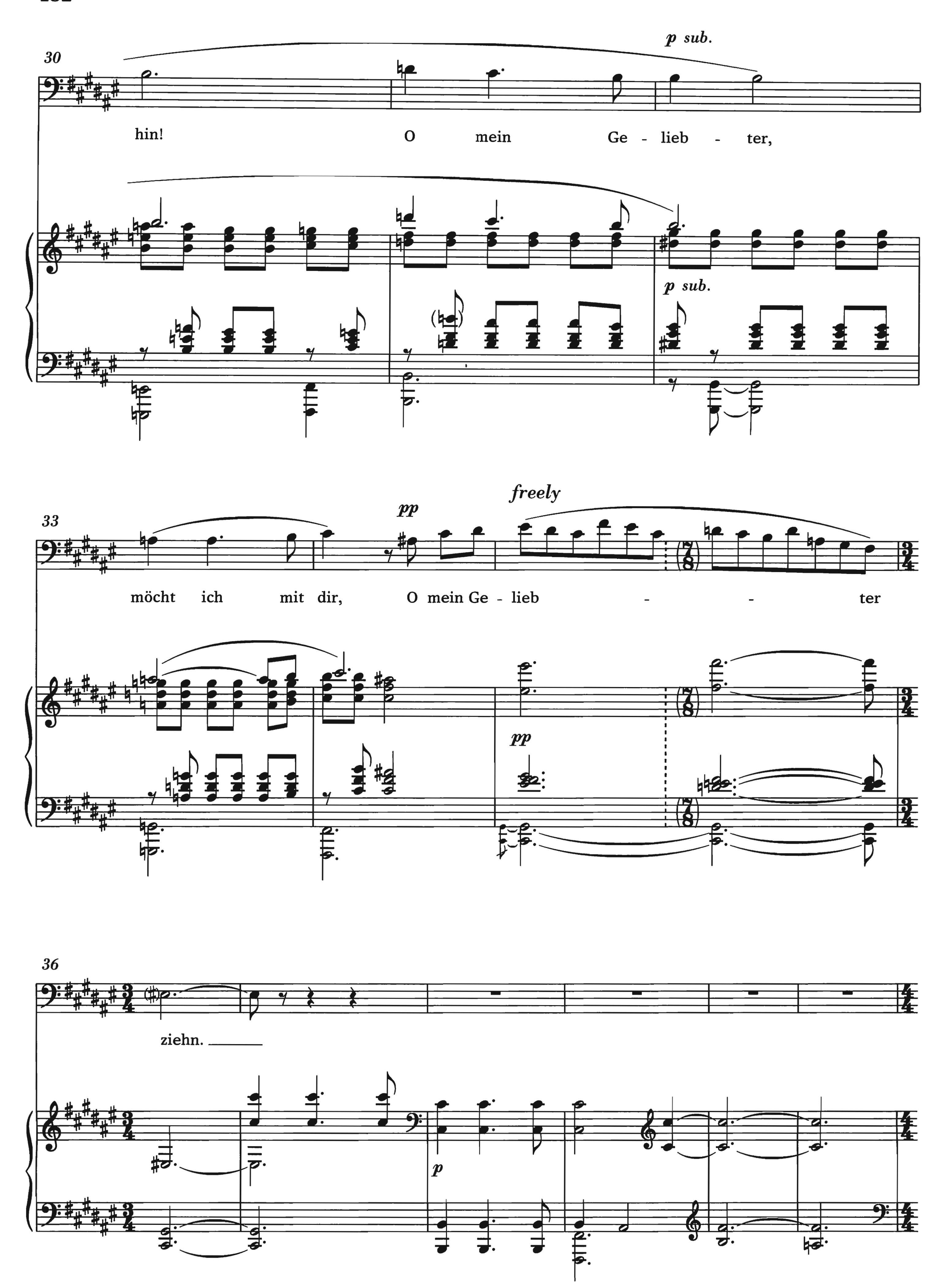
Mark Adamo
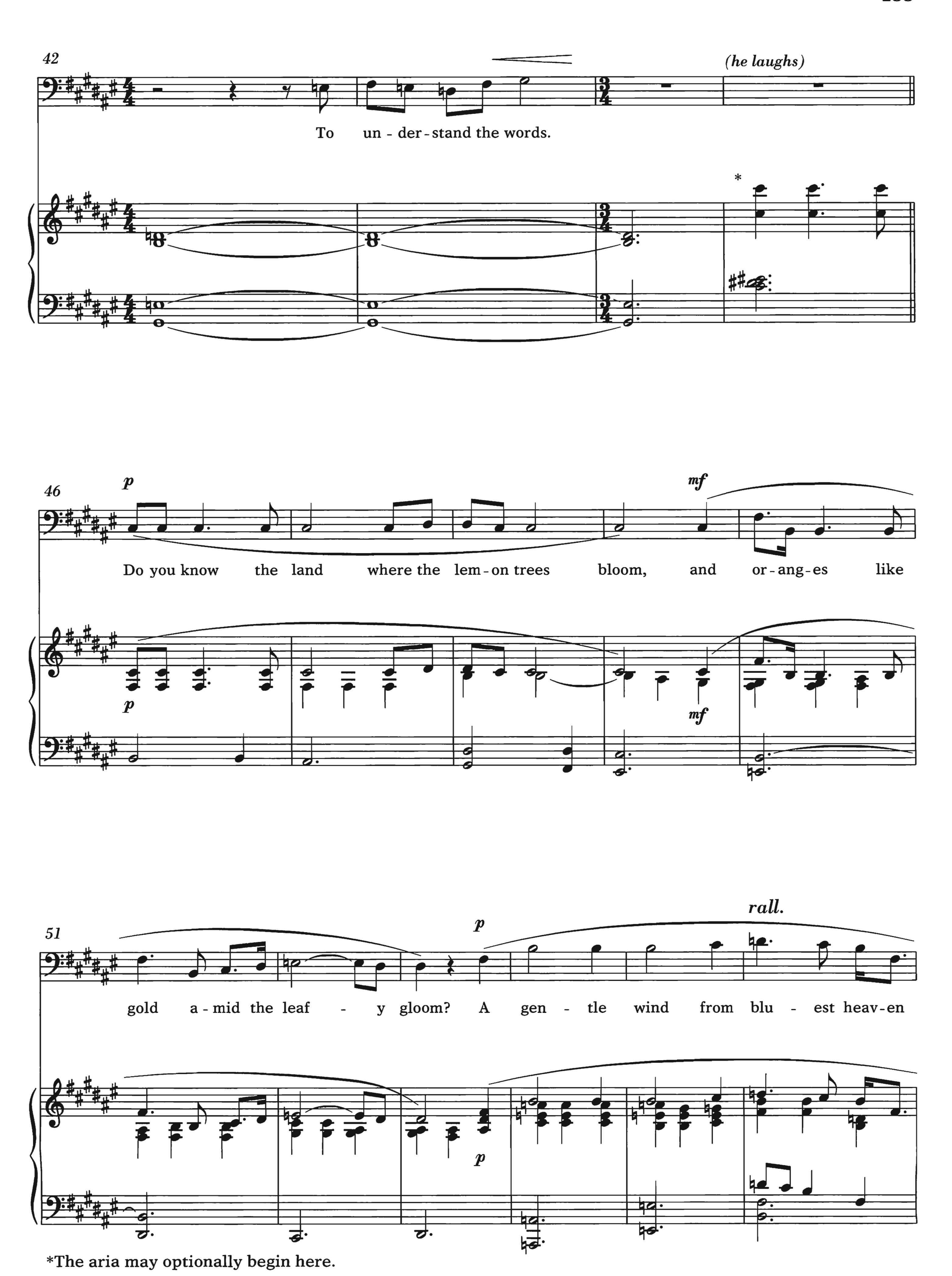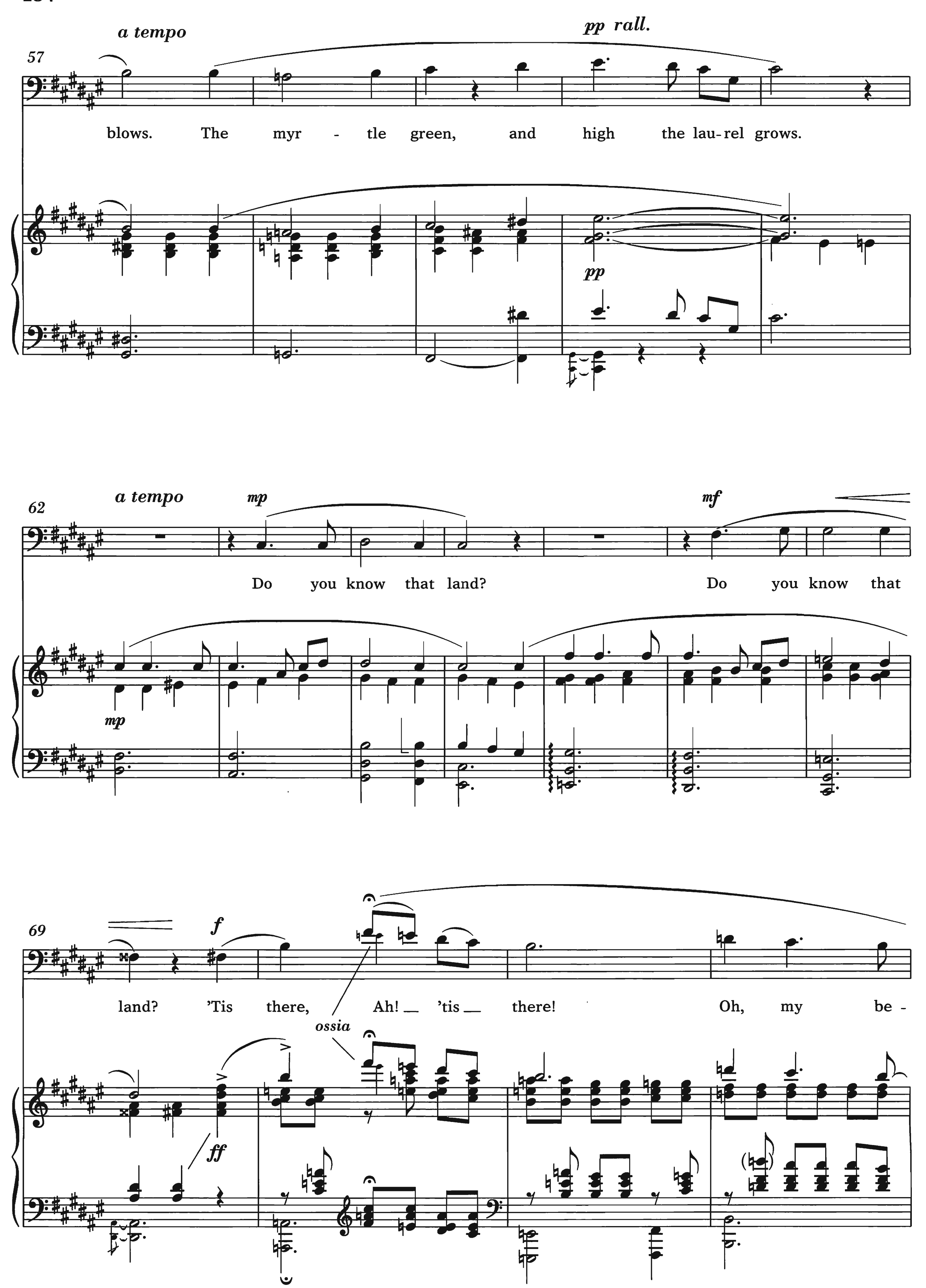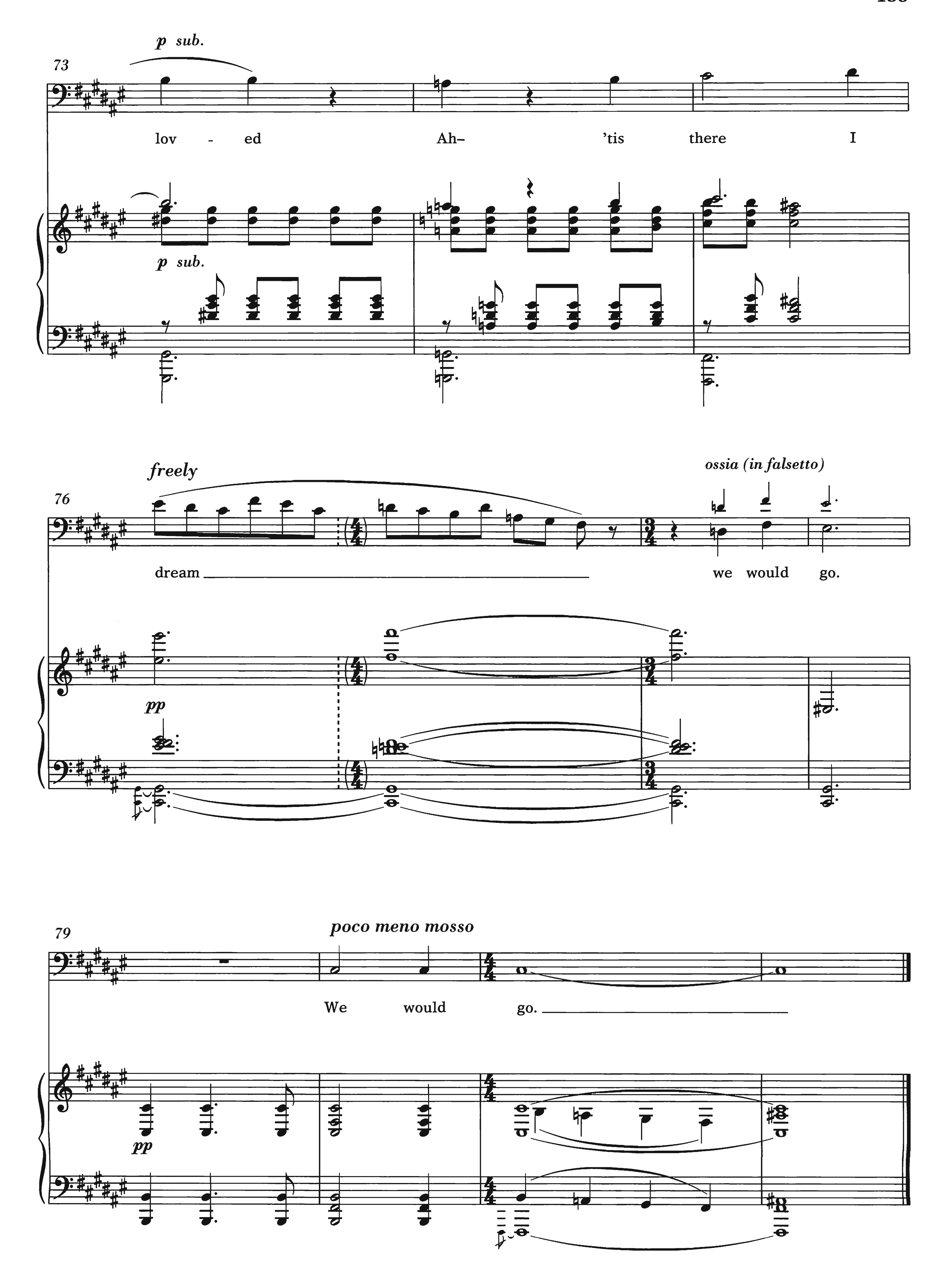







pp rall.
17
Myr - te still, und hoch der Lor - beer steht?
21
a tempo
mp
Kennst du es wohl?
mp
25
mf
f
Kennst du es wohl?
Da - hin! Da -
f


30
p sub.
hin! O mein Ge - lieb - ter,
p sub.
33
freely
pp
möcht ich mit dir, O mein Ge - lieb - - ter
pp
36
ziehn.
p



*The aria may optionally begin here.
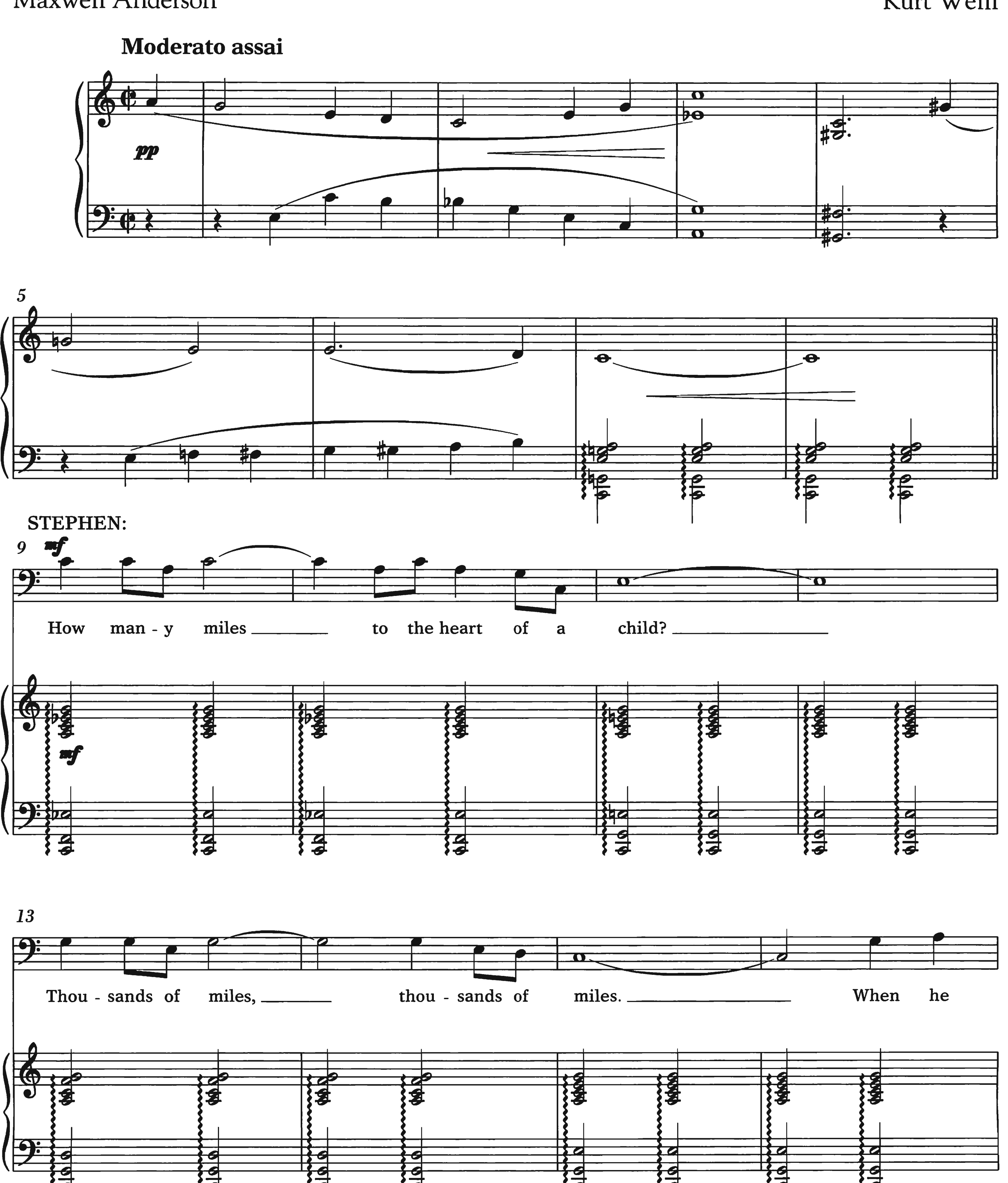

a tempo
pp rall.
57
blows. The myr - tle green, and high the lau-rel grows.
pp
a tempo
mp
62
mf
Do you know that land? Do you know that
mp
69
f
land? 'Tis there, Ah! 'tis there! Oh, my be -
ossia
ff
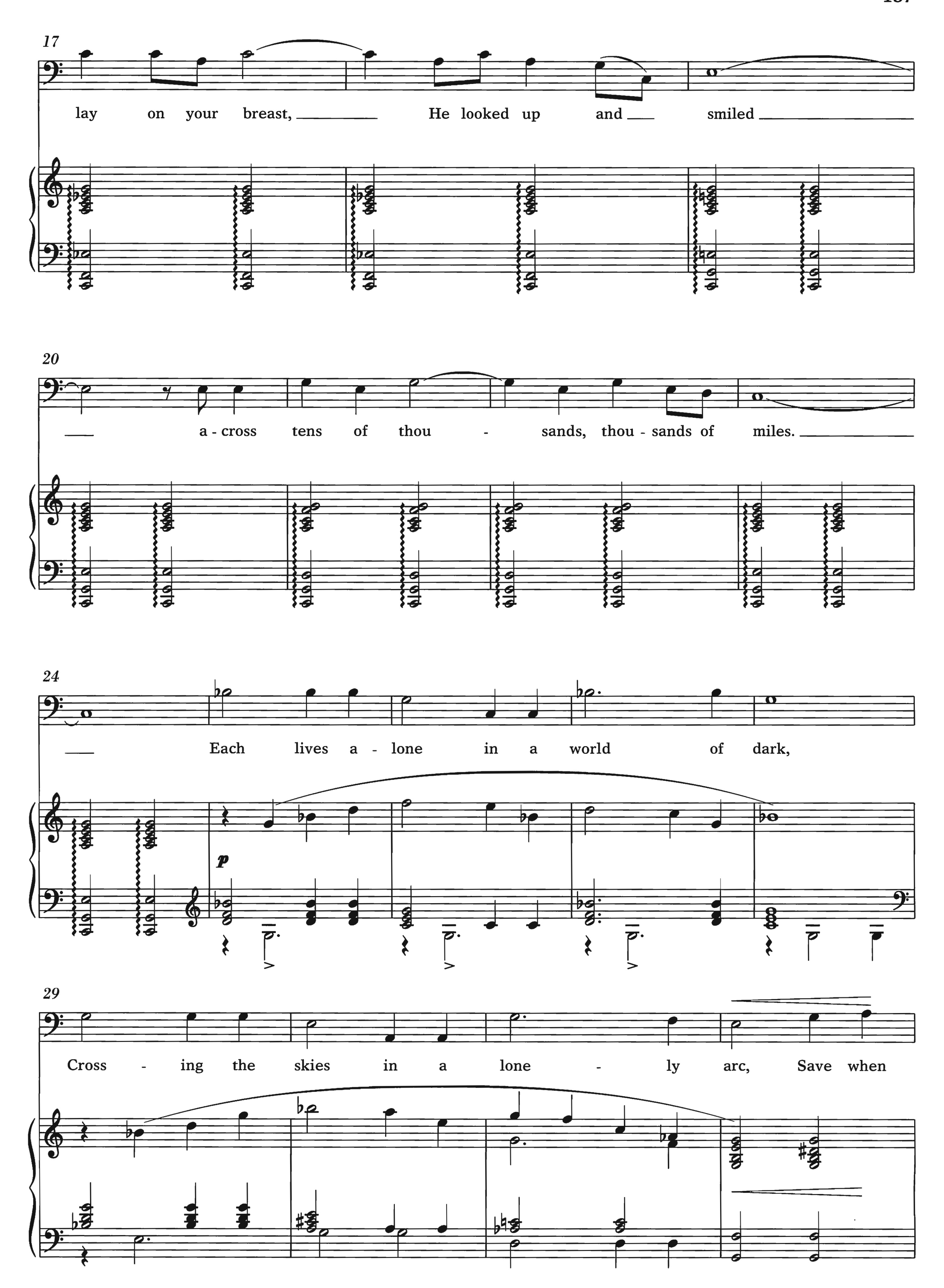

p sub.
73
lov - ed
Ah–
'tis
there
I
p sub.
freely
ossia (in falsetto)
76
dream
we would go.
pp
79
poco meno mosso
We would go.
pp
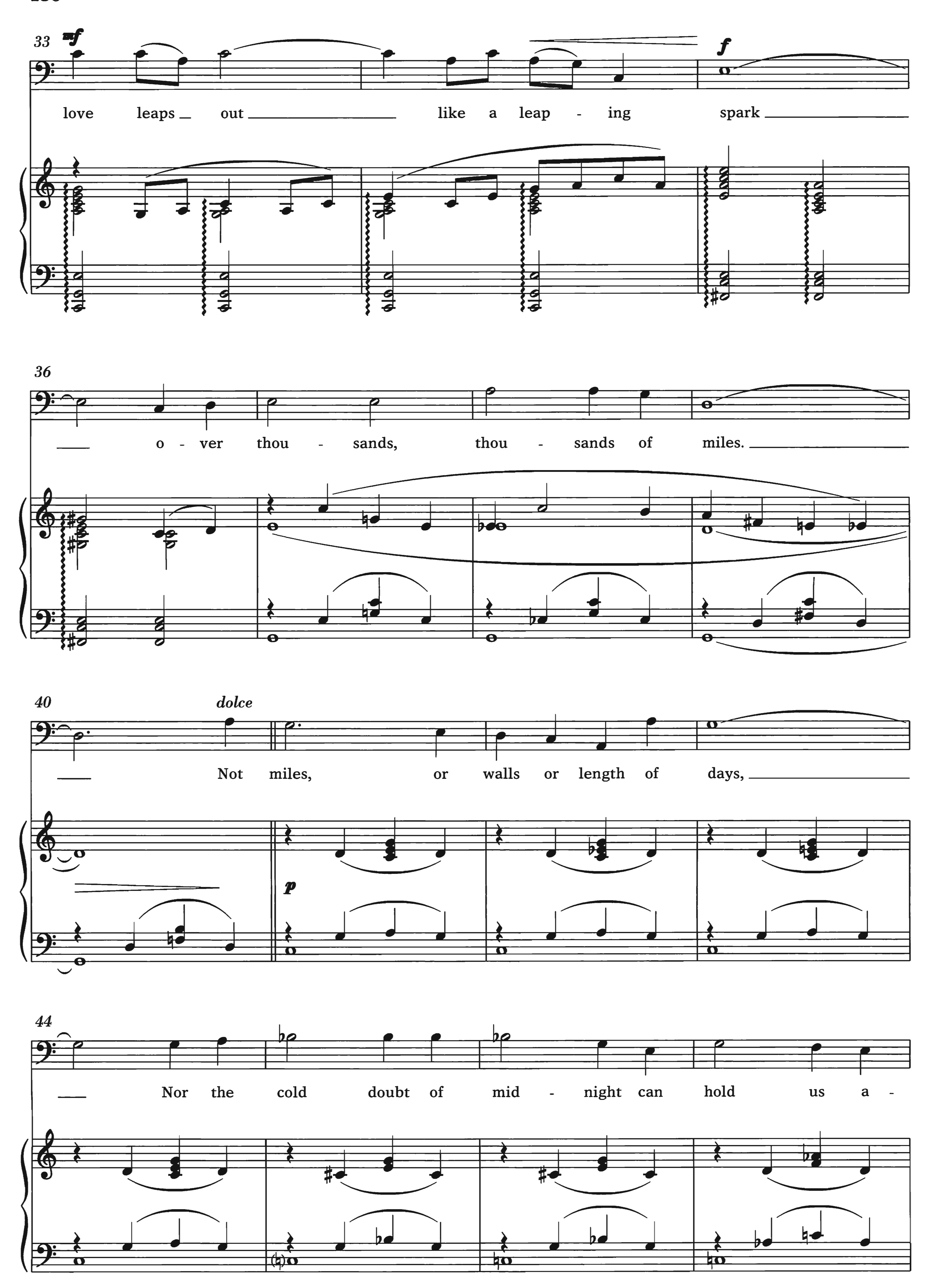
Thousands of Miles
from
LOST IN THE STARS
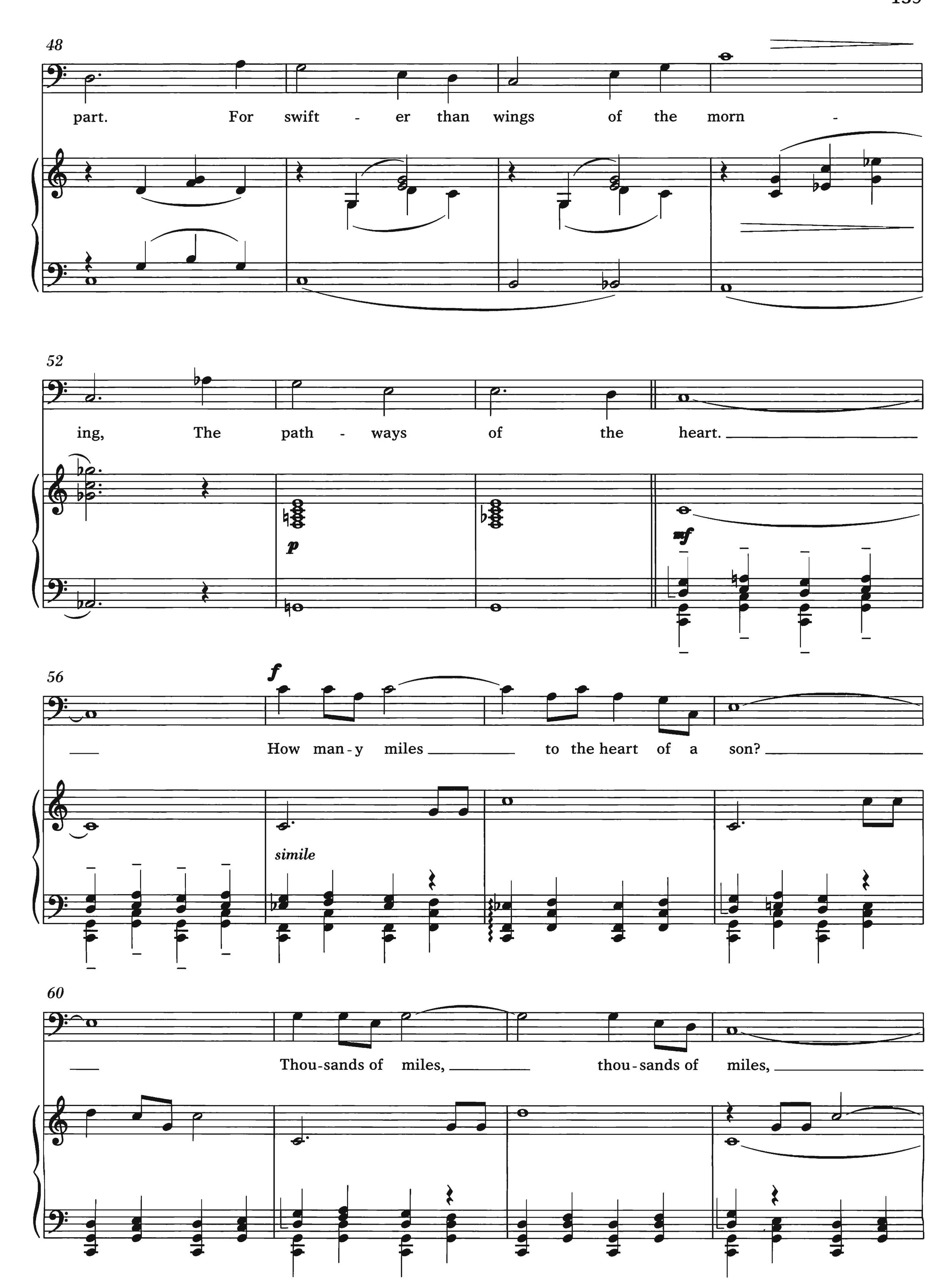
Maxwell Anderson
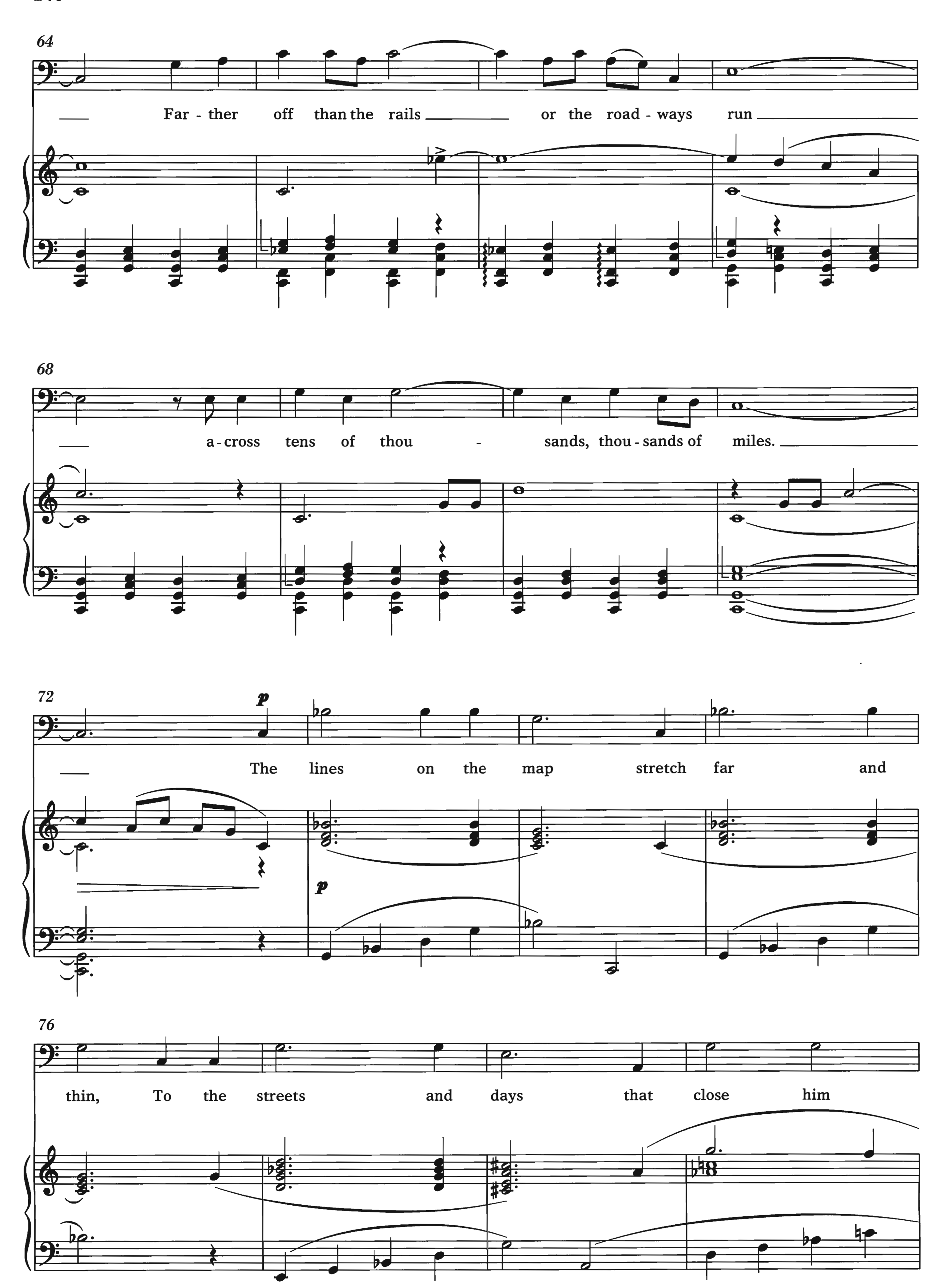
Kurt Weill
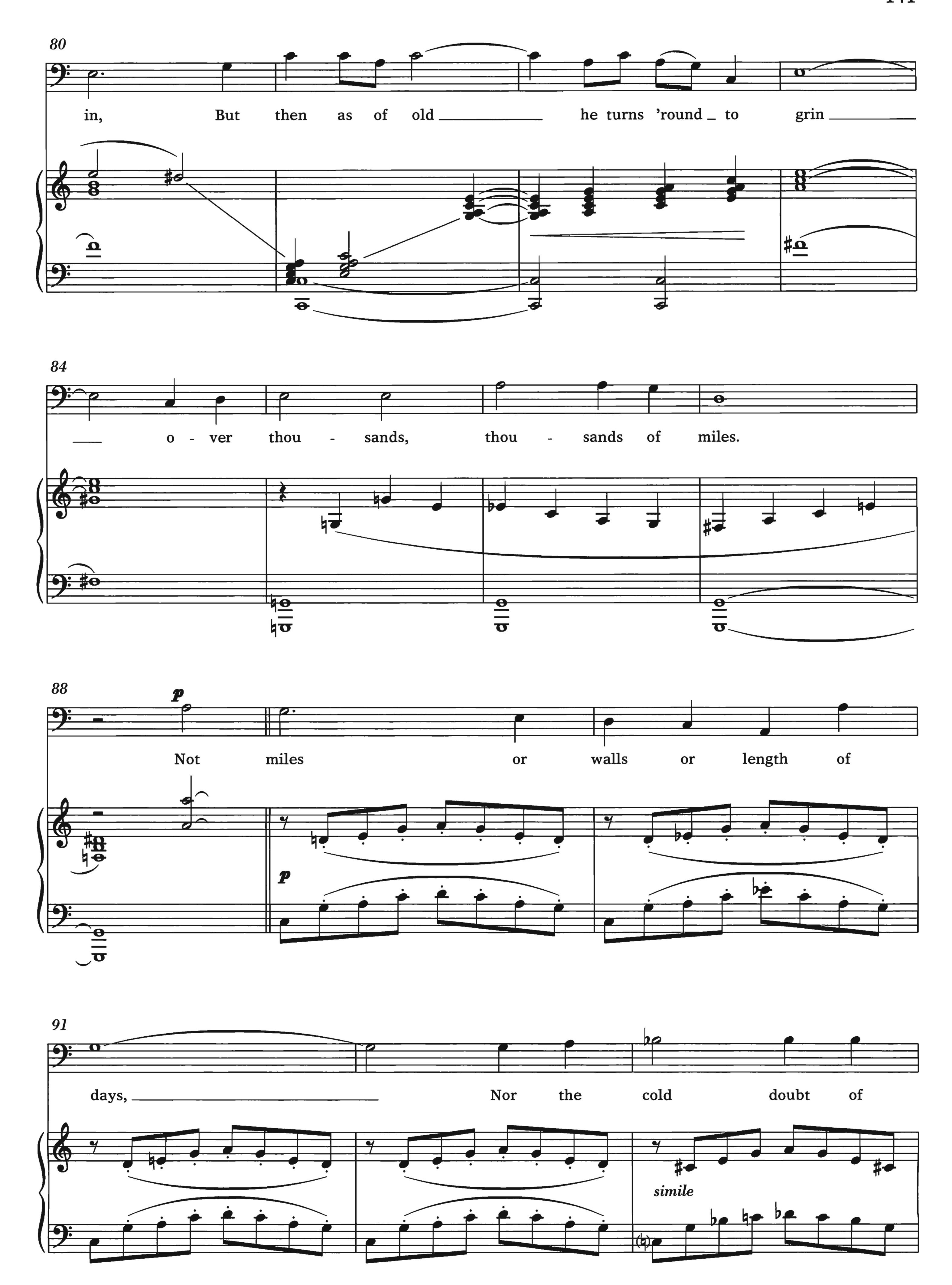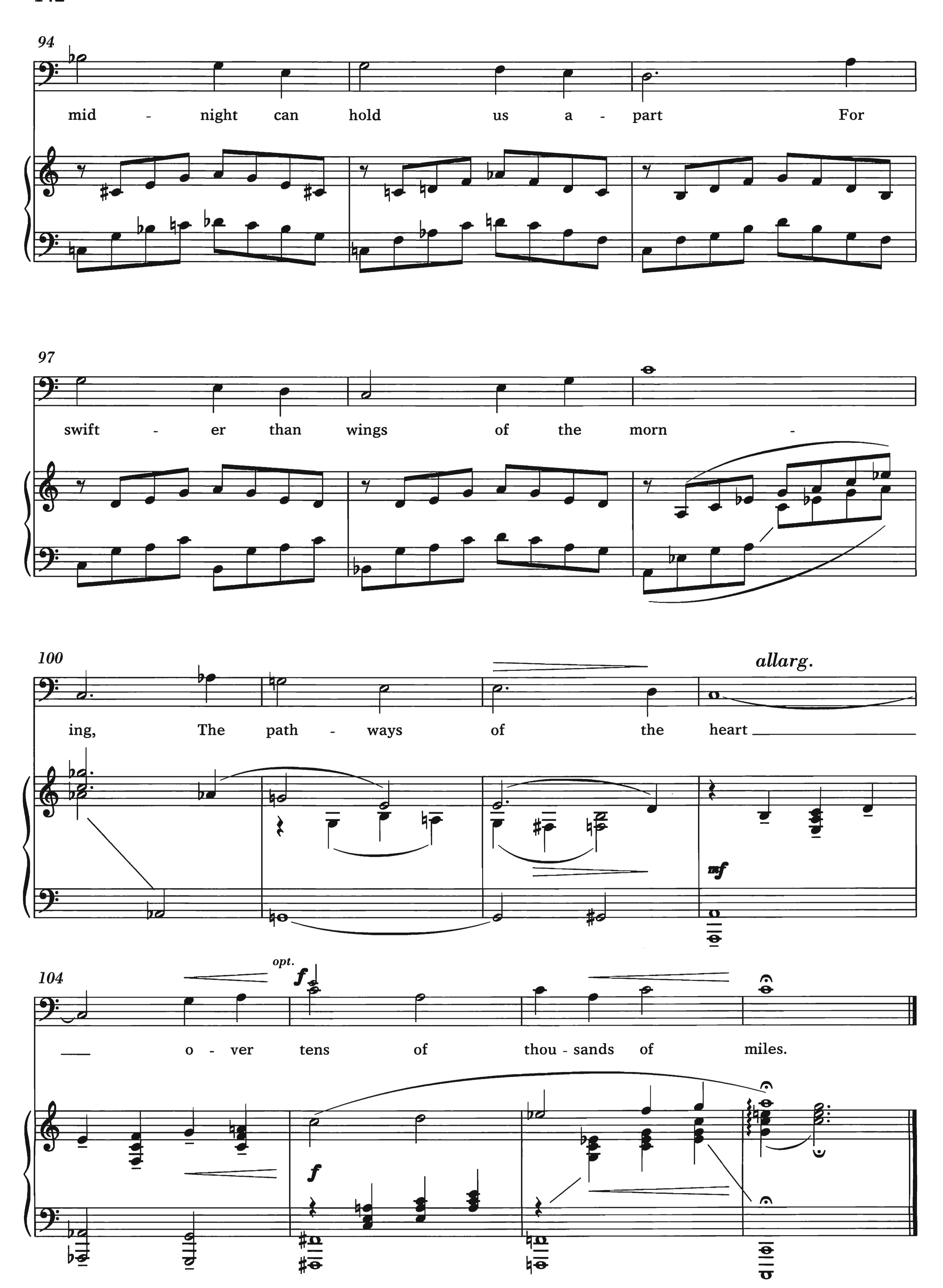



17
lay on your breast, He looked up and smiled
20
across tens of thousands, thousands of miles.
24
Each lives alone in a world of dark,
p
29
Crossing the skies in a lonely arc, Save when


33
mf
love leaps out like a leap - ing
f
spark
36
o - ver thou - sands, thou - sands of miles.
40
dolce
Not miles, or walls or length of days,
p
44
Nor the cold doubt of mid - night can hold us a -


48
part. For swift - er than wings of the morn -
52
ing, The path - ways of the heart.
p
mf
56
f
How man - y miles to the heart of a son?
simile
60
Thou - sands of miles, thou - sands of miles,


64
Far - ther off than the rails or the road - ways run
68
a - cross tens of thou - sands, thou - sands of miles.
72
p
The lines on the map stretch far and
p
76
thin, To the streets and days that close him
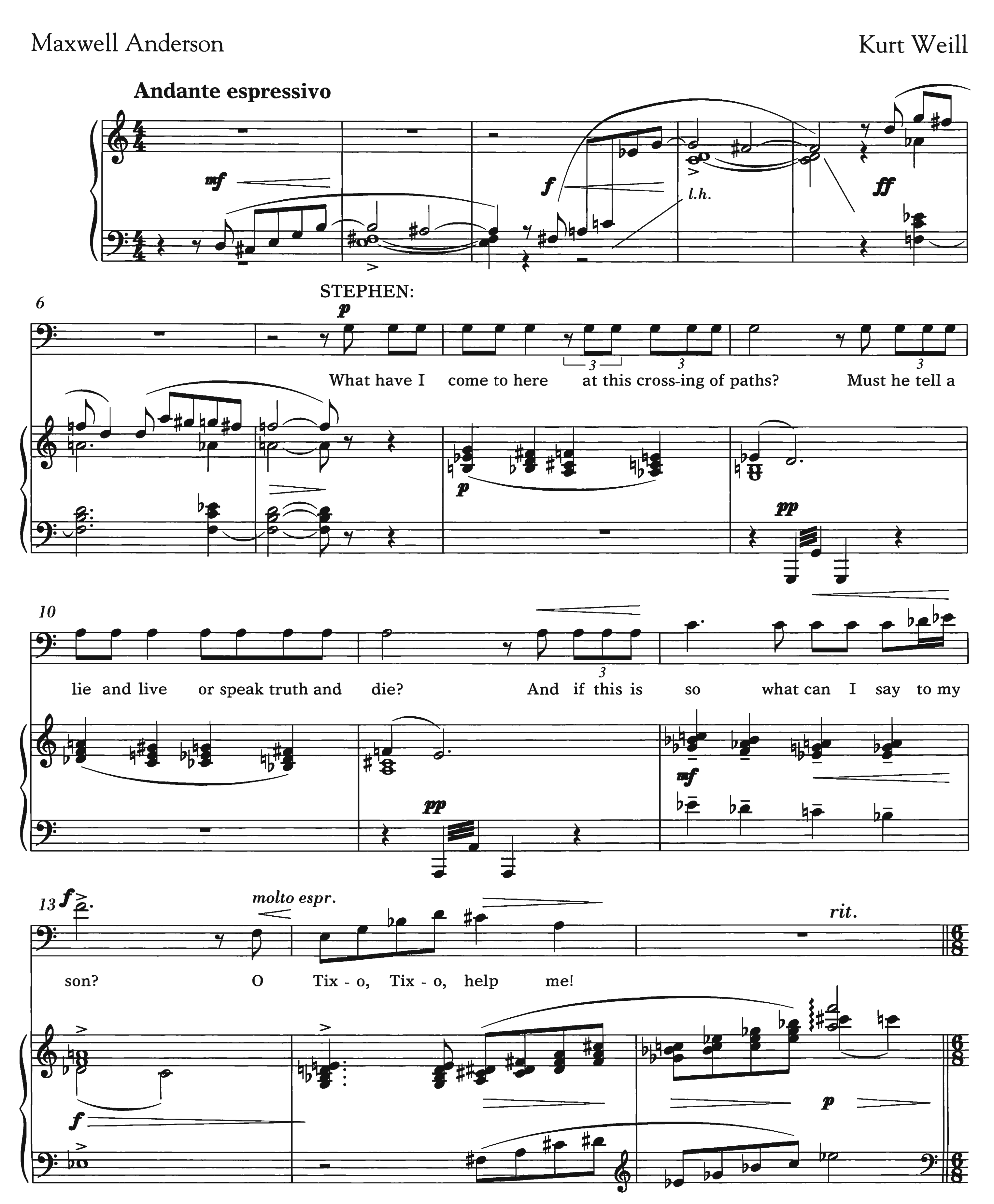

80
in, But then as of old he turns 'round to grin
84
o - ver thou - sands, thou - sands of miles.
88
p
Not miles or walls or length of
p
91
days, Nor the cold doubt of
simile
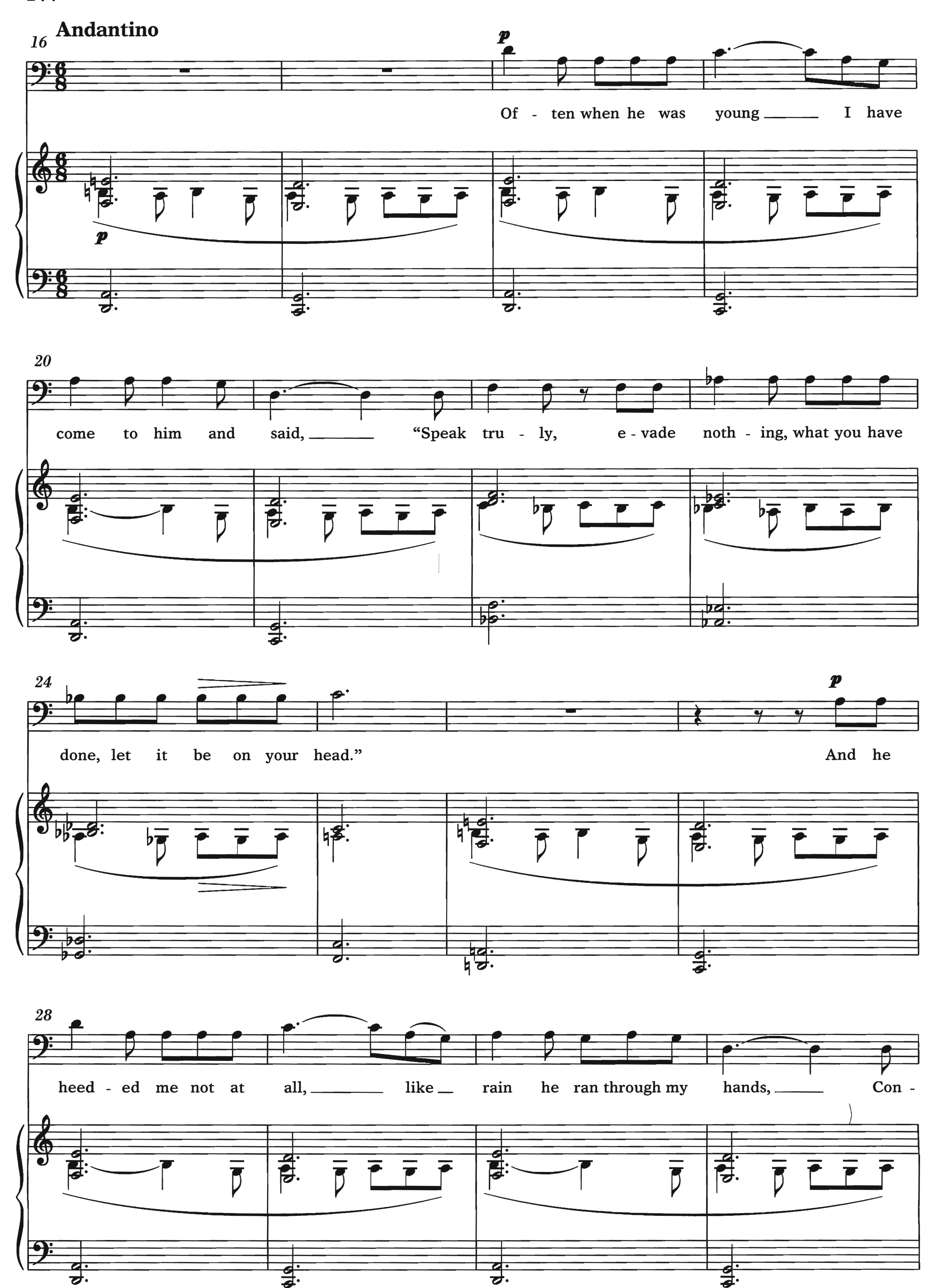

94
mid - night can hold us a - part For
97
swift - er than wings of the morn -
100
allarg.
ing, The path - ways of the heart
mf
104
opt.
f
o - ver tens of thou - sands of miles.
f
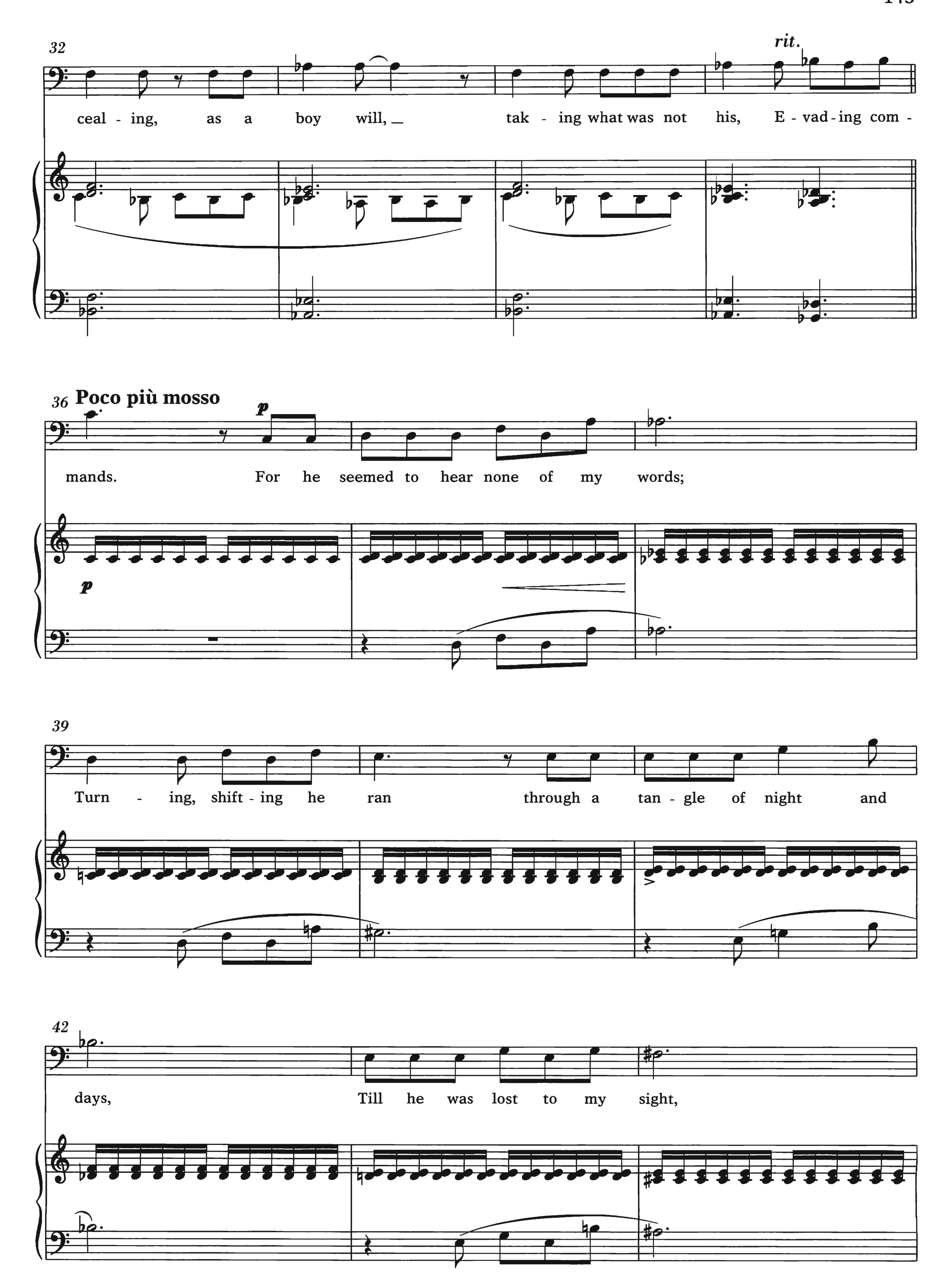
O Tixo, Tixo, help me!
from
LOST IN THE STARS
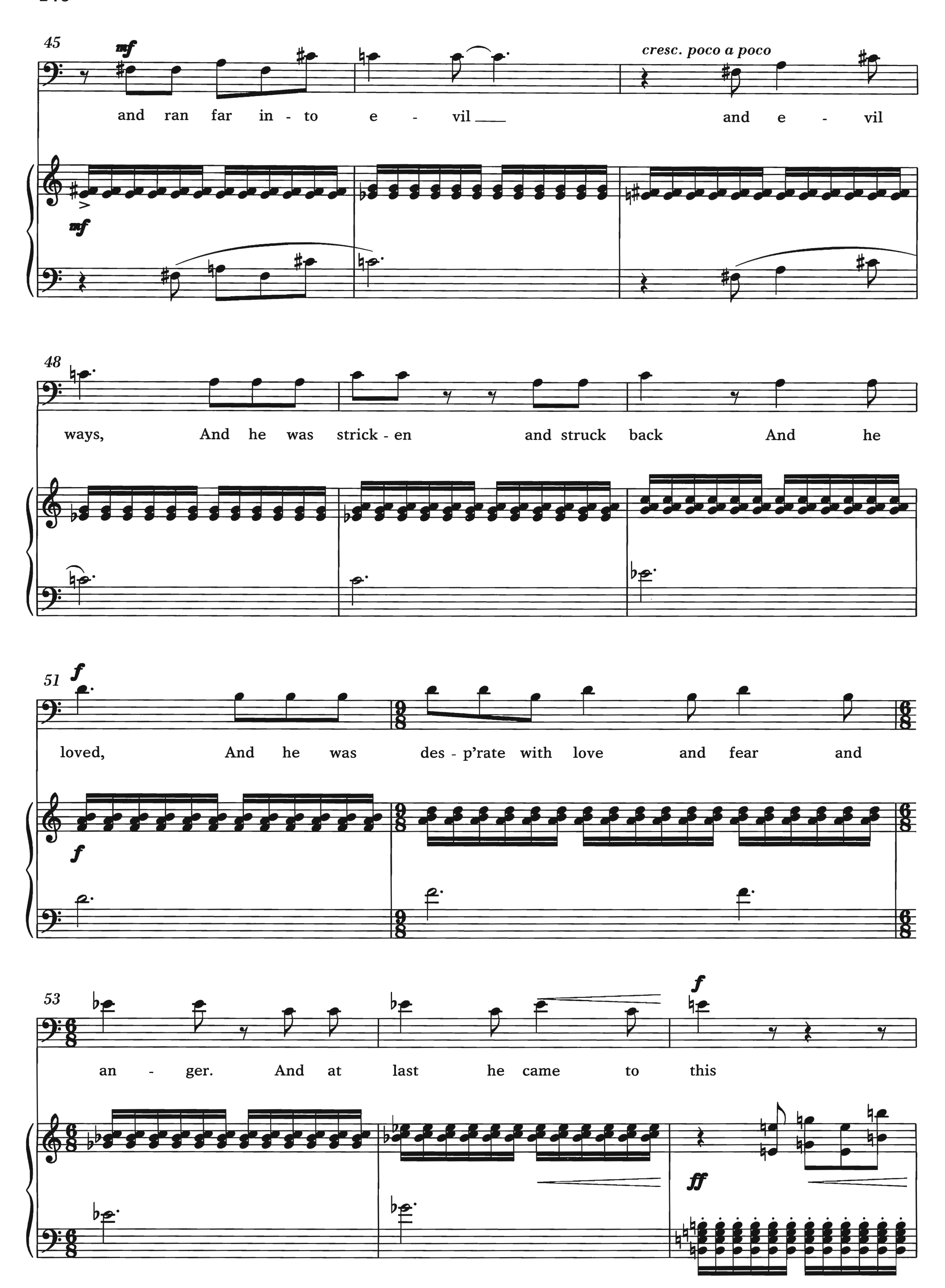
Maxwell Anderson

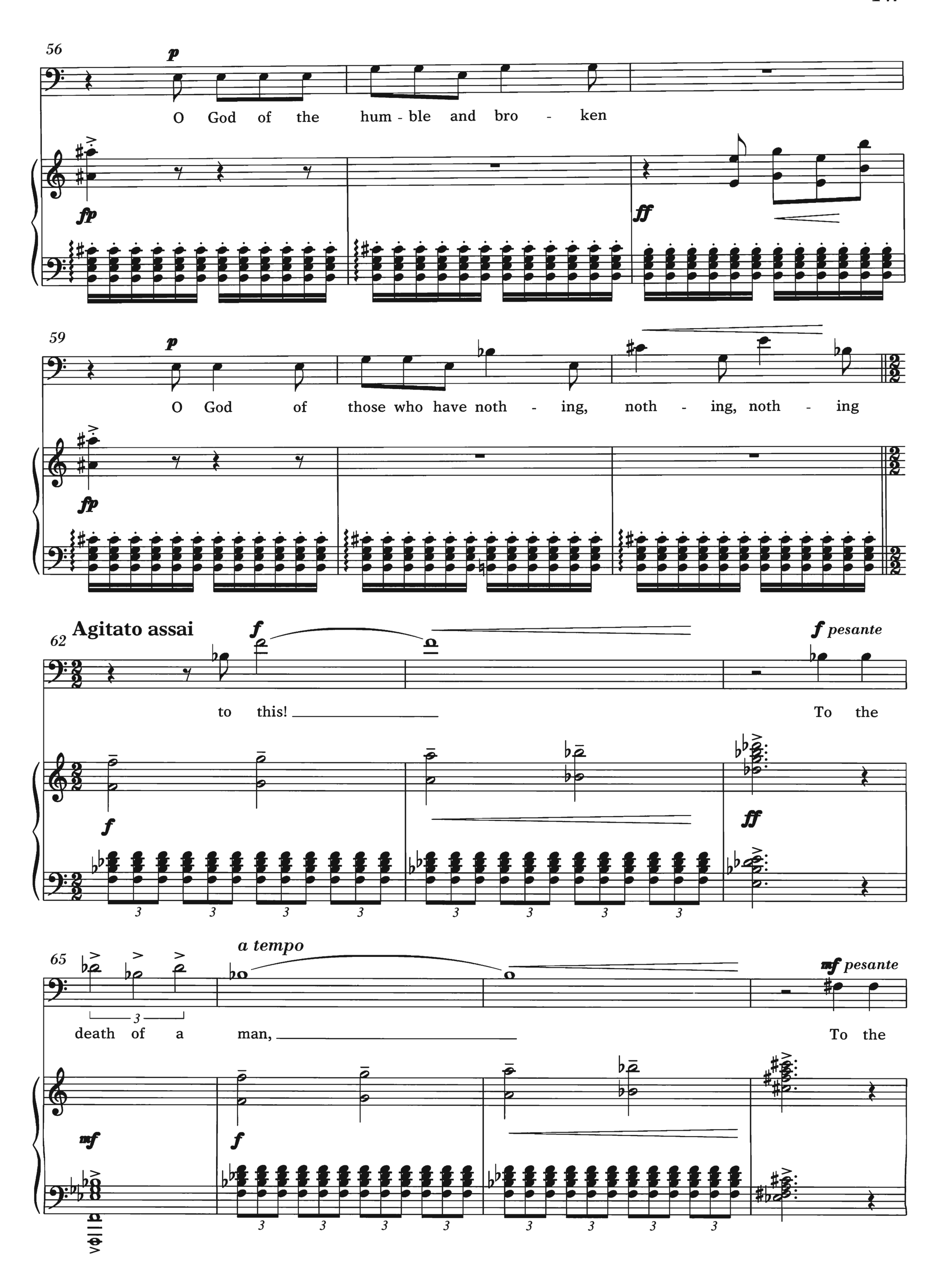
Kurt Weill
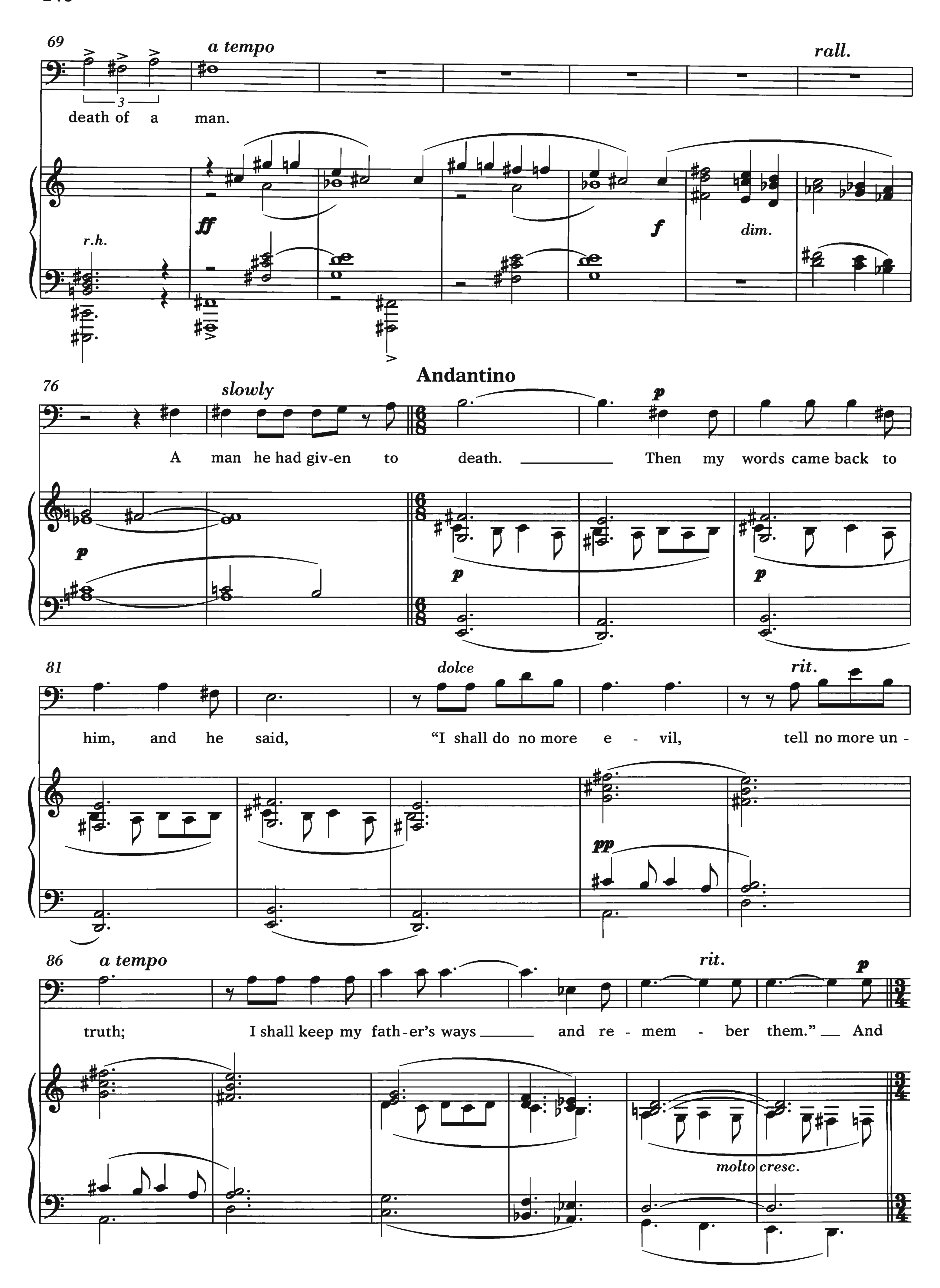


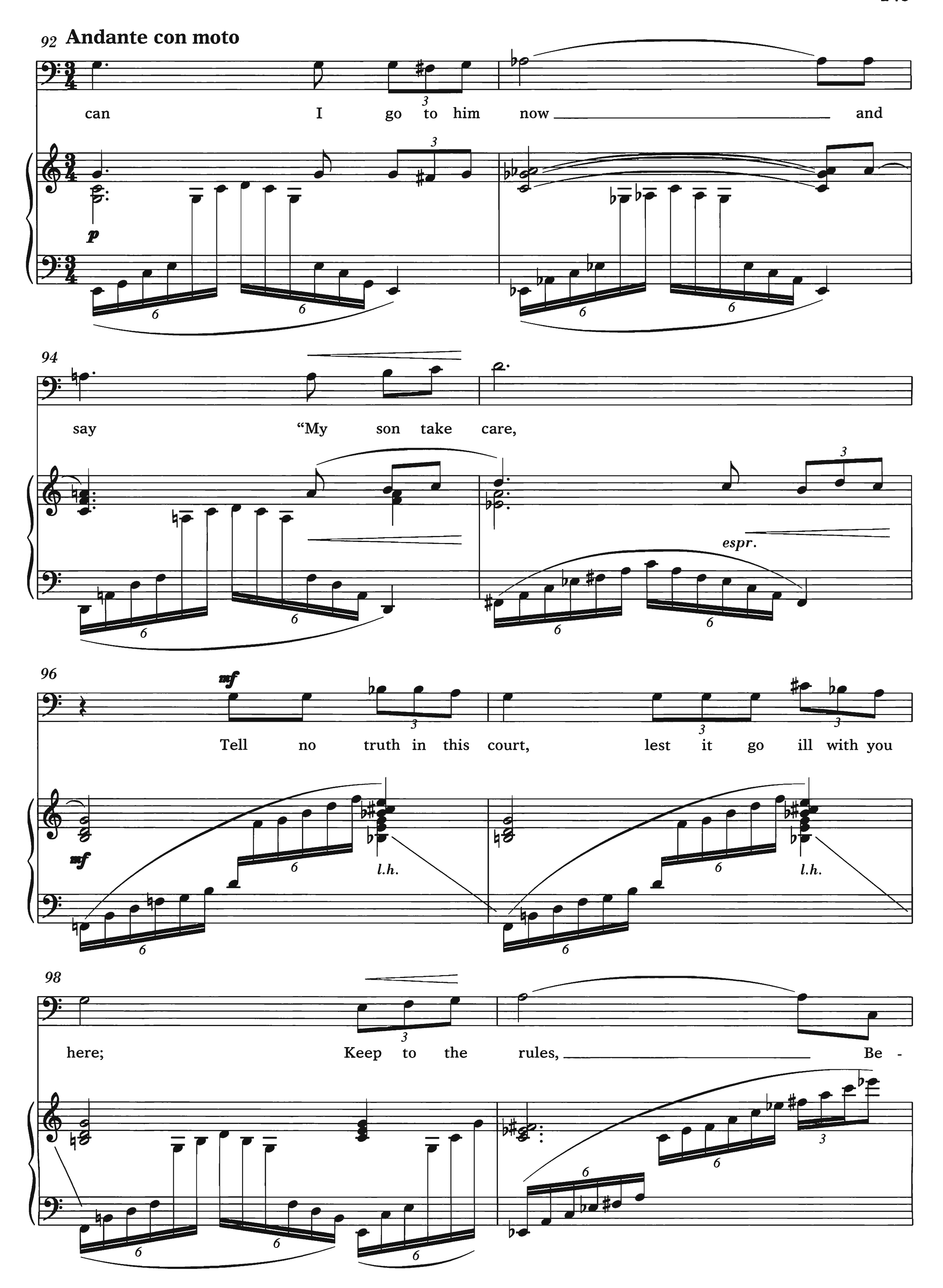

Andantino
16
p
Of - ten when he was young I have
p
20
come to him and said, "Speak tru - ly, e - vade noth - ing, what you have
24
p
done, let it be on your head." And he
28
heed - ed me not at all, like rain he ran through my hands, Con -


32
rit.
ceal - ing, as a boy will, _ tak - ing what was not his, E - vad - ing com -
36 Poco più mosso
p
mands. For he seemed to hear none of my words;
p
39
Turn - ing, shift - ing he ran through a tan - gle of night and
42
days, Till he was lost to my sight,
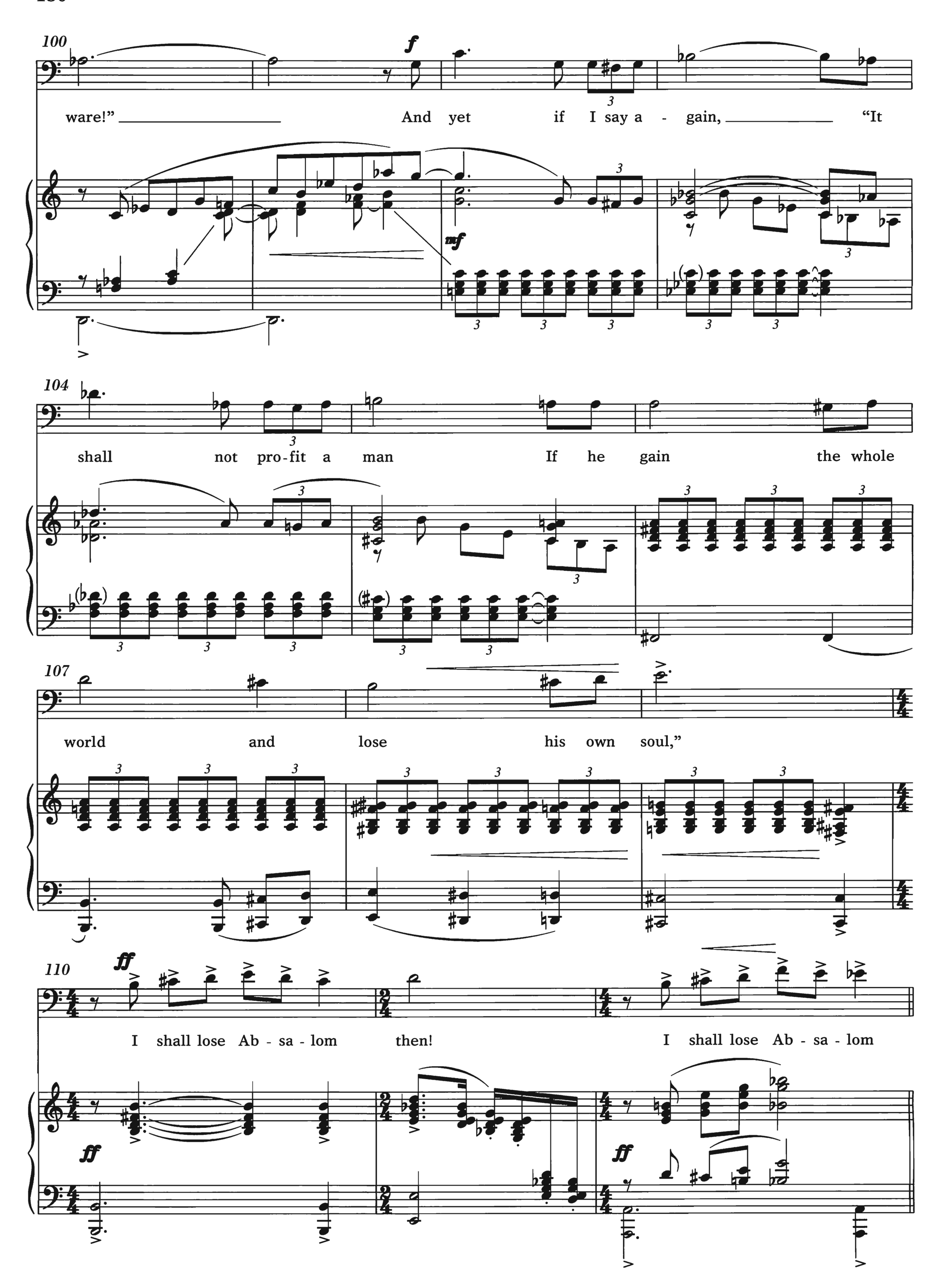

45
mf
cresc. poco a poco
and ran far in - to e - vil
and e - vil
mf
48
ways, And he was strick - en and struck back And he
51
f
loved, And he was des - p'rate with love and fear and
f
53
f
an - ger. And at last he came to this
ff
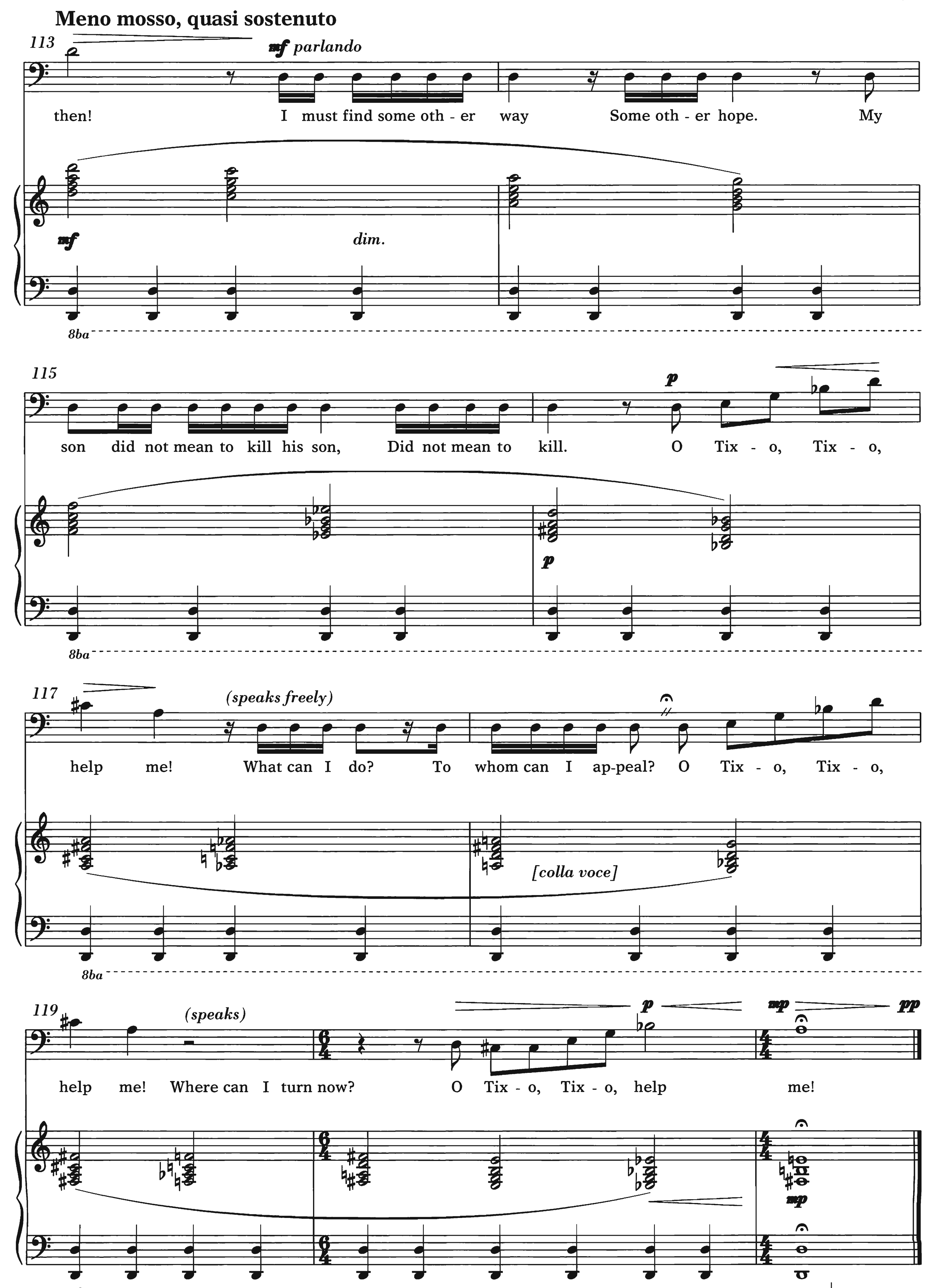

56
p
O God of the hum - ble and bro - ken
fp
ff
59
p
O God of those who have noth - ing, noth - ing, noth - ing
fp
Agitato assai
62
f
to this!
f pesante
To the
f
ff
65
death of a man,
a tempo
mf pesante
To the
mf
f


69
a tempo
rall.
death of a man.
ff
f
dim.
r.h.
76
slowly
Andantino
p
A man he had giv-en to death. Then my words came back to
p
p
p
81
dolce
rit.
him, and he said, "I shall do no more e - vil, tell no more un -
pp
86
a tempo
rit.
p
truth; I shall keep my fath-er's ways and re - mem - ber them." And
molto cresc.



92 Andante con moto
can I go to him now and
3
p
6
94
say "My son take care,
espr.
96
mf
Tell no truth in this court, lest it go ill with you
l.h.
98
here; Keep to the rules, Be -


100
ware!" And yet if I say a - gain, "It
104
shall not pro-fit a man If he gain the whole
107
world and lose his own soul,"
110
I shall lose Ab - sa - lom then! I shall lose Ab - sa - lom


Meno mosso, quasi sostenuto
113
mf parlando
then! I must find some oth - er way Some oth - er hope. My
mf
dim.
8ba
115
p
son did not mean to kill his son, Did not mean to kill. O Tix - o, Tix - o,
p
8ba
117
(speaks freely)
help me! What can I do? To whom can I ap-peal? O Tix - o, Tix - o,
[colla voce]
8ba
119
(speaks)
p
mp
pp
help me! Where can I turn now? O Tix - o, Tix - o, help me!
mp
8ba
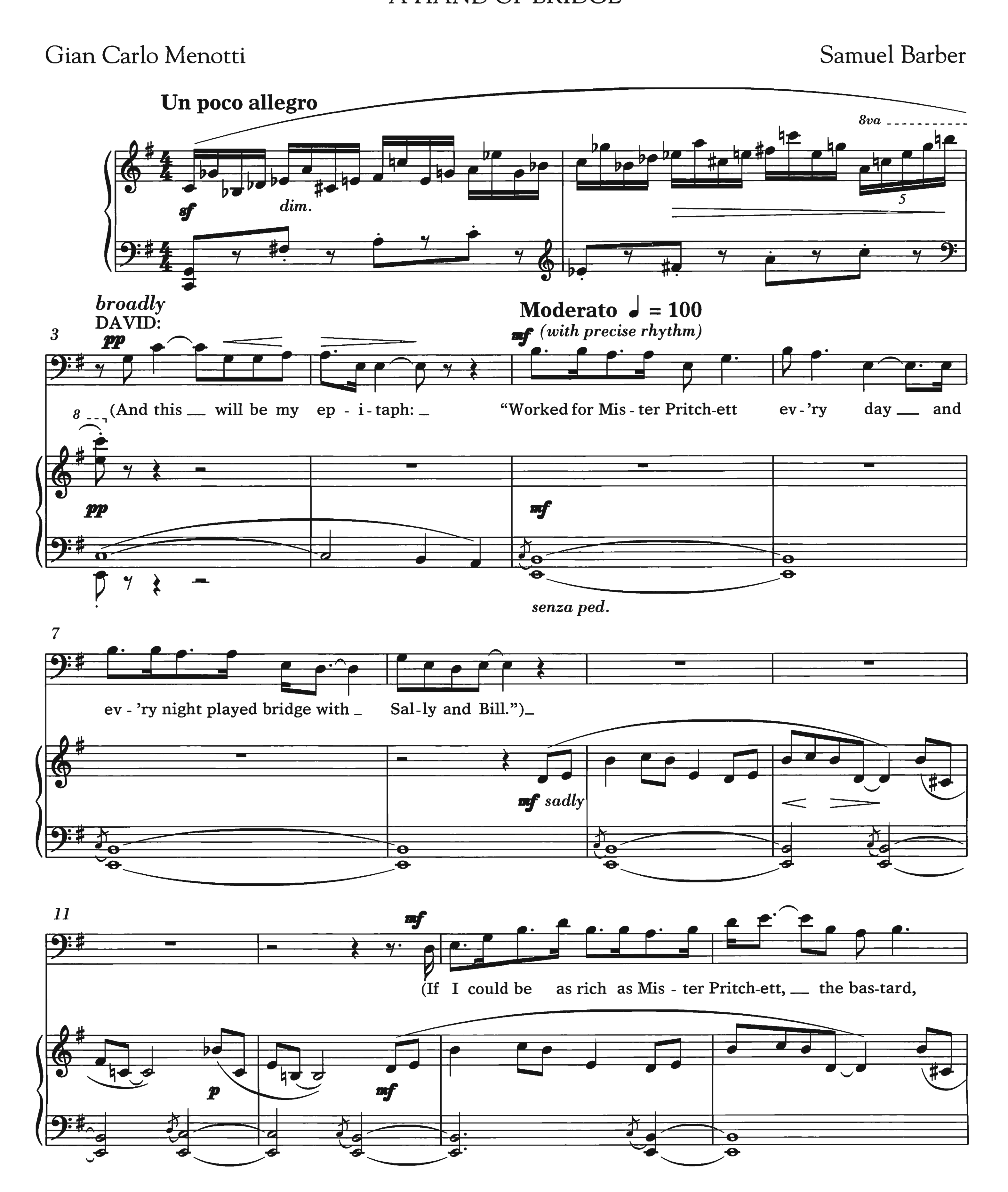
And this will be my epitaph
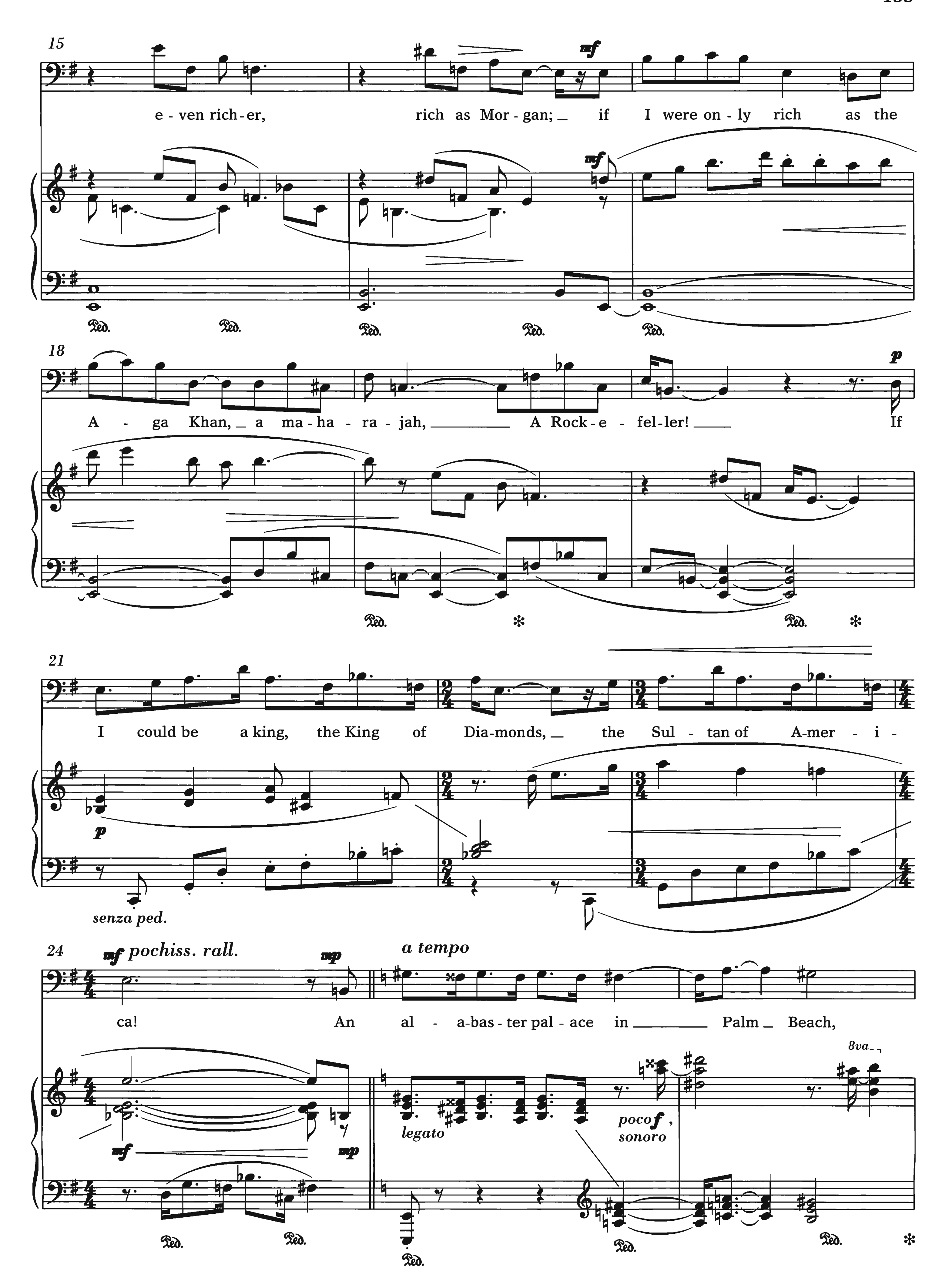
from
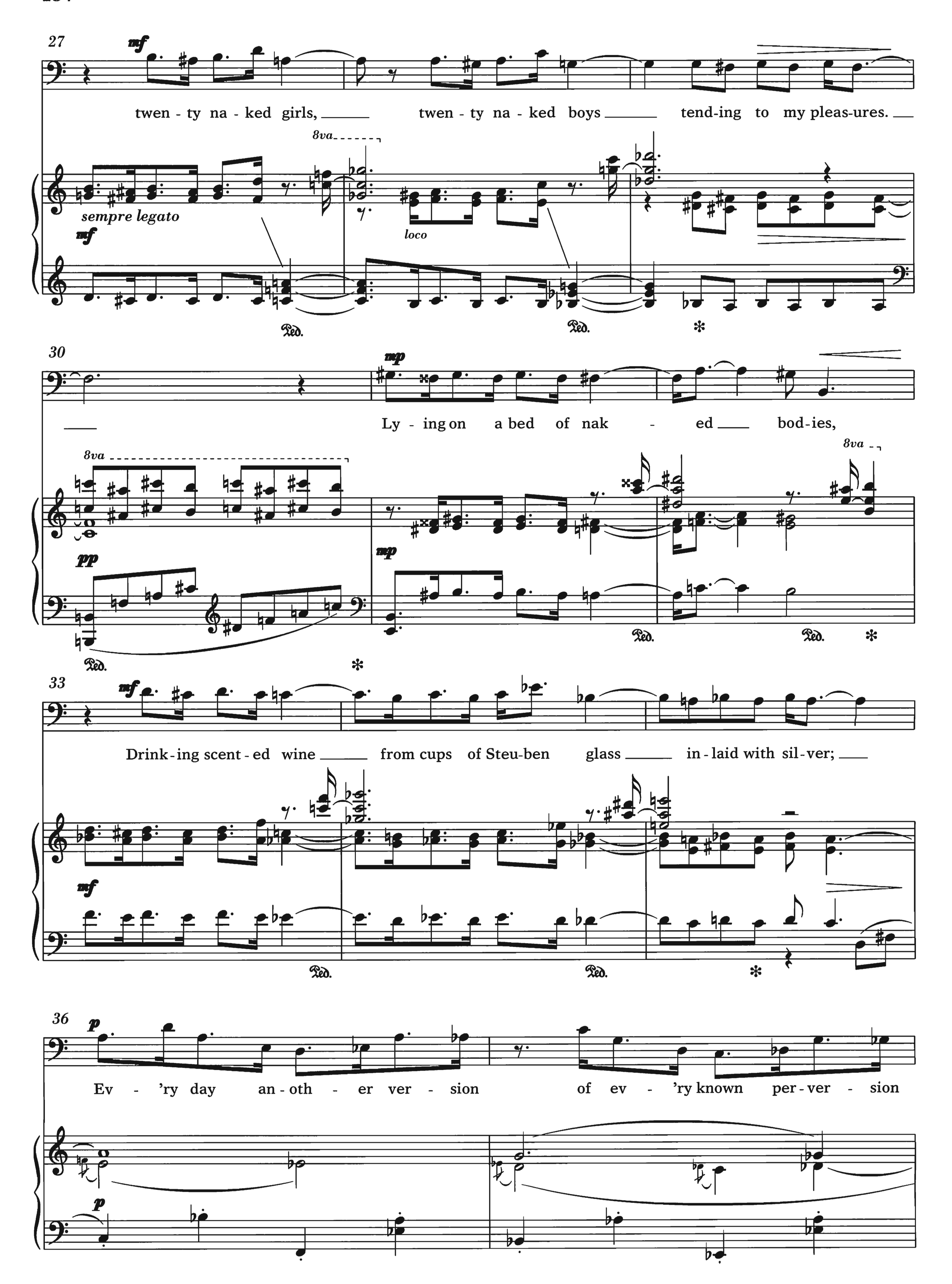
A HAND OF BRIDGE
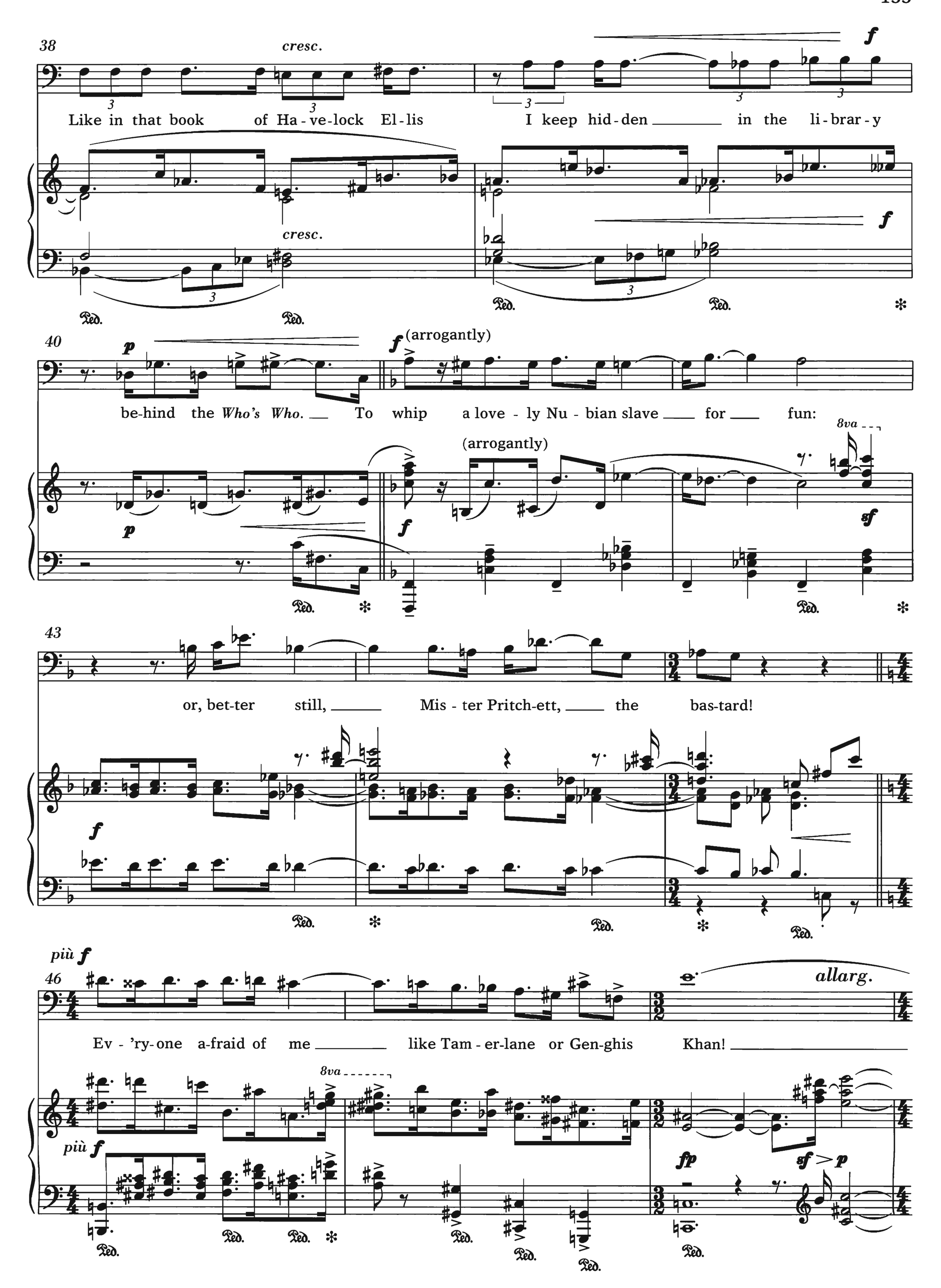
Gian Carlo Menotti
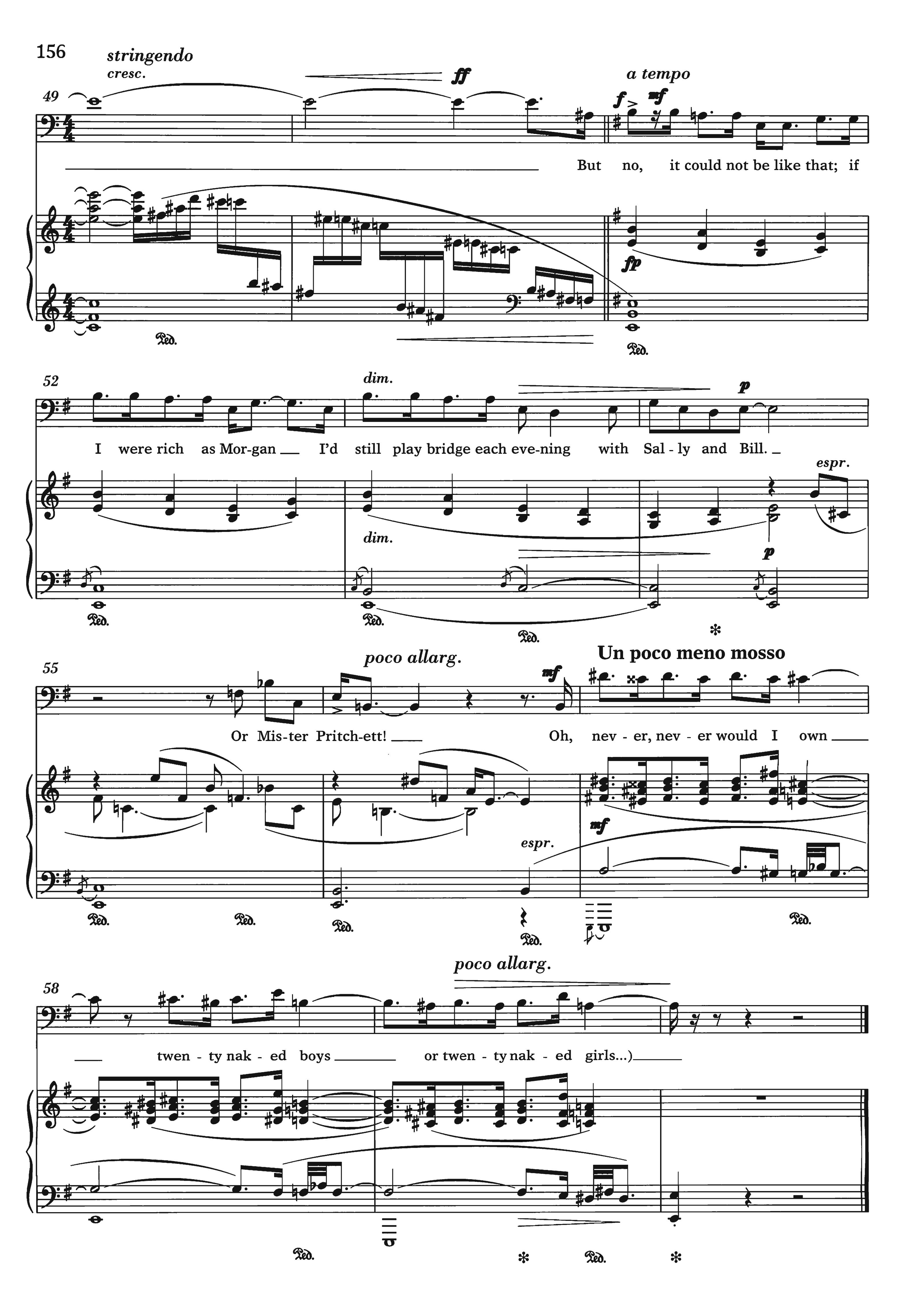
Samuel Barber




15
mf
e - ven rich - er,
rich as Mor - gan;
if I were on - ly rich as the
mf
Ped.
18
p
A - ga Khan, a ma - ha - ra - jah, A Rock - e - fel - ler! If
Ped.
21
I could be a king, the King of Dia - monds, the Sul - tan of A - mer - i -
p
senza ped.
24
mf pochiss. rall.
mp
a tempo
ca! An al - a - bas - ter pal - ace in Palm Beach,
8va
legato
poco f, sonoro
mf
mp
Ped.


27
mf
twen - ty na - ked girls, ___ twen - ty na - ked boys ___ tend-ing to my pleas-ures. ___
8va
sempre legato
mf
loco
Ped.
Ped.
*
30
mp
___ Ly - ing on a bed of nak - ed ___ bod-ies,
8va
8va
pp
mp
Ped.
Ped.
Ped.
*
*
33
mf
Drink-ing scent-ed wine ___ from cups of Steu-ben glass ___ in-laid with sil-ver; ___
mf
Ped.
Ped.
*
36
p
Ev - 'ry day an-oth - er ver - sion of ev - 'ry known per-ver - sion
p
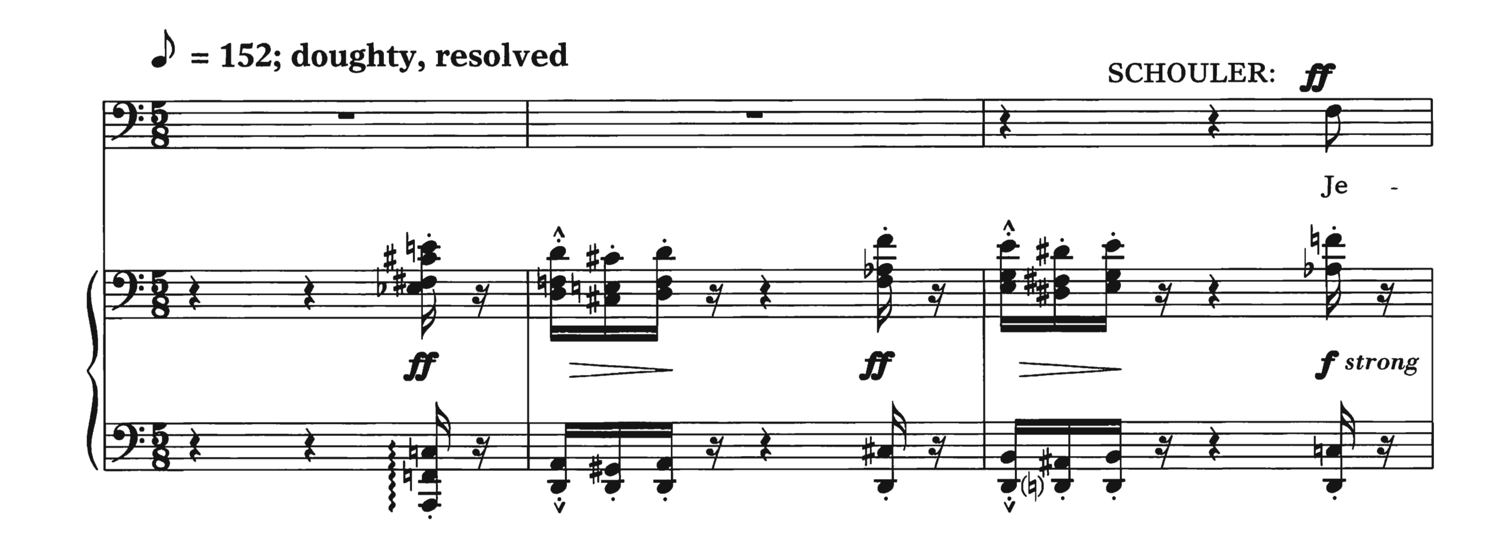

38
cresc.
f
Like in that book of Ha-ve-lock El-lis I keep hid-den in the li-brar-y
cresc.
f
40
p
f (arrogantly)
be-hind the Who's Who. To whip a love-ly Nu-bian slave for fun:
(arrogantly)
p
f
8va
sf
43
or, bet-ter still, Mis-ter Pritch-ett, the bas-tard!
f
più f
46
allarg.
Ev-'ry-one a-fraid of me like Tam-er-lane or Gen-ghis Khan!
8va
più f
fp
sf > p
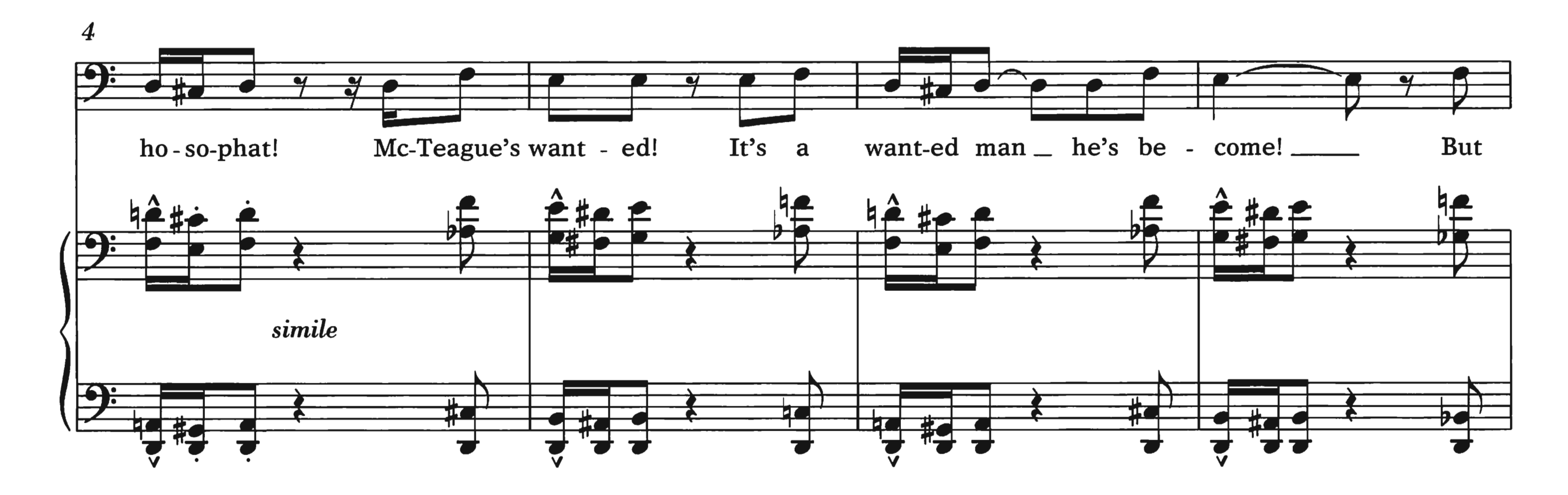

stringendo
cresc.
49
ff
a tempo
f
mf
But no, it could not be like that; if
52
dim.
p
I were rich as Mor-gan I'd still play bridge each eve-ning with Sal-ly and Bill.
espr.
dim.
p
55
poco allarg.
Un poco meno mosso
mf
Or Mis-ter Pritch-ett!
Oh, nev-er, nev-er would I own
mf
espr.
58
poco allarg.
twen-ty nak-ed boys or twen-ty nak-ed girls...)
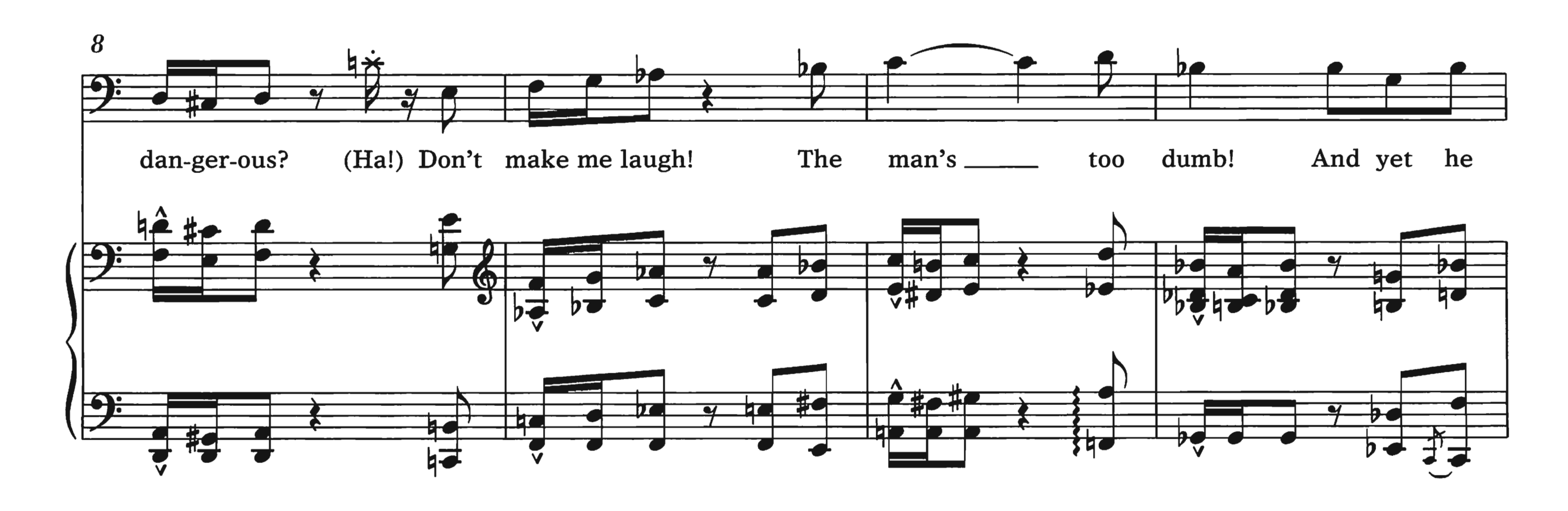
Jehosophat!
from
McTEAGUE
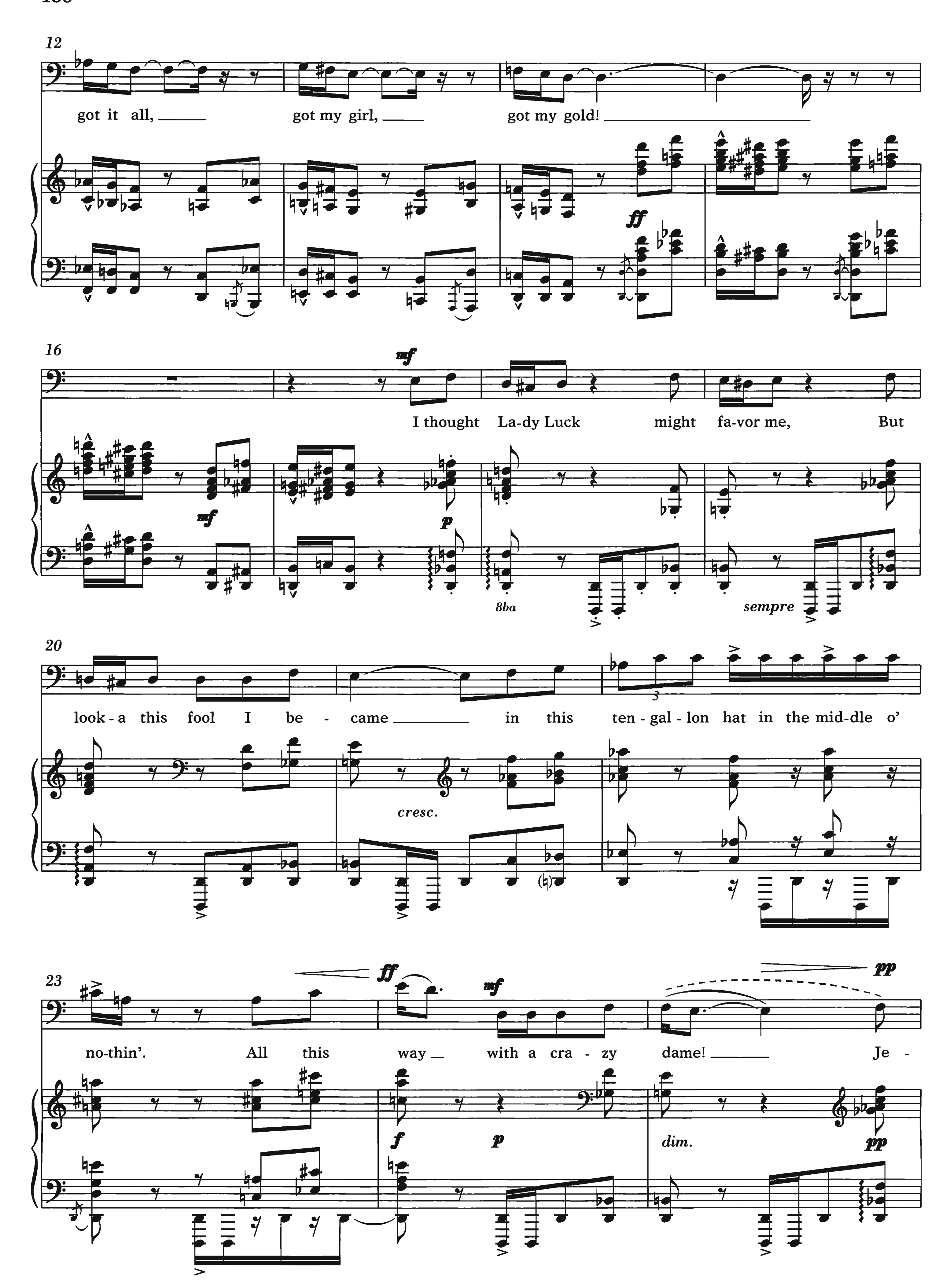
Arnold Weinstein
and Robert Altman
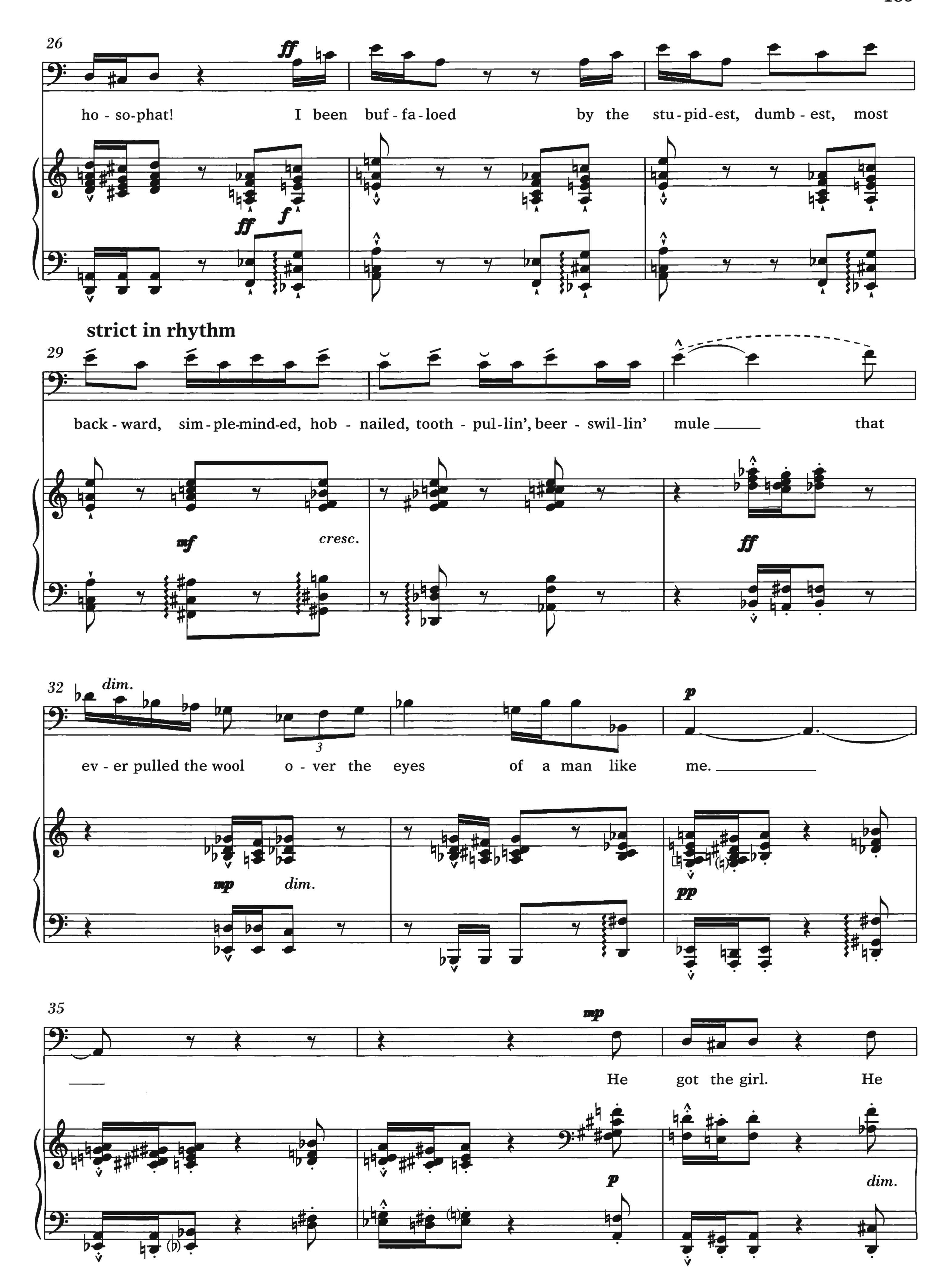
William Bolcom
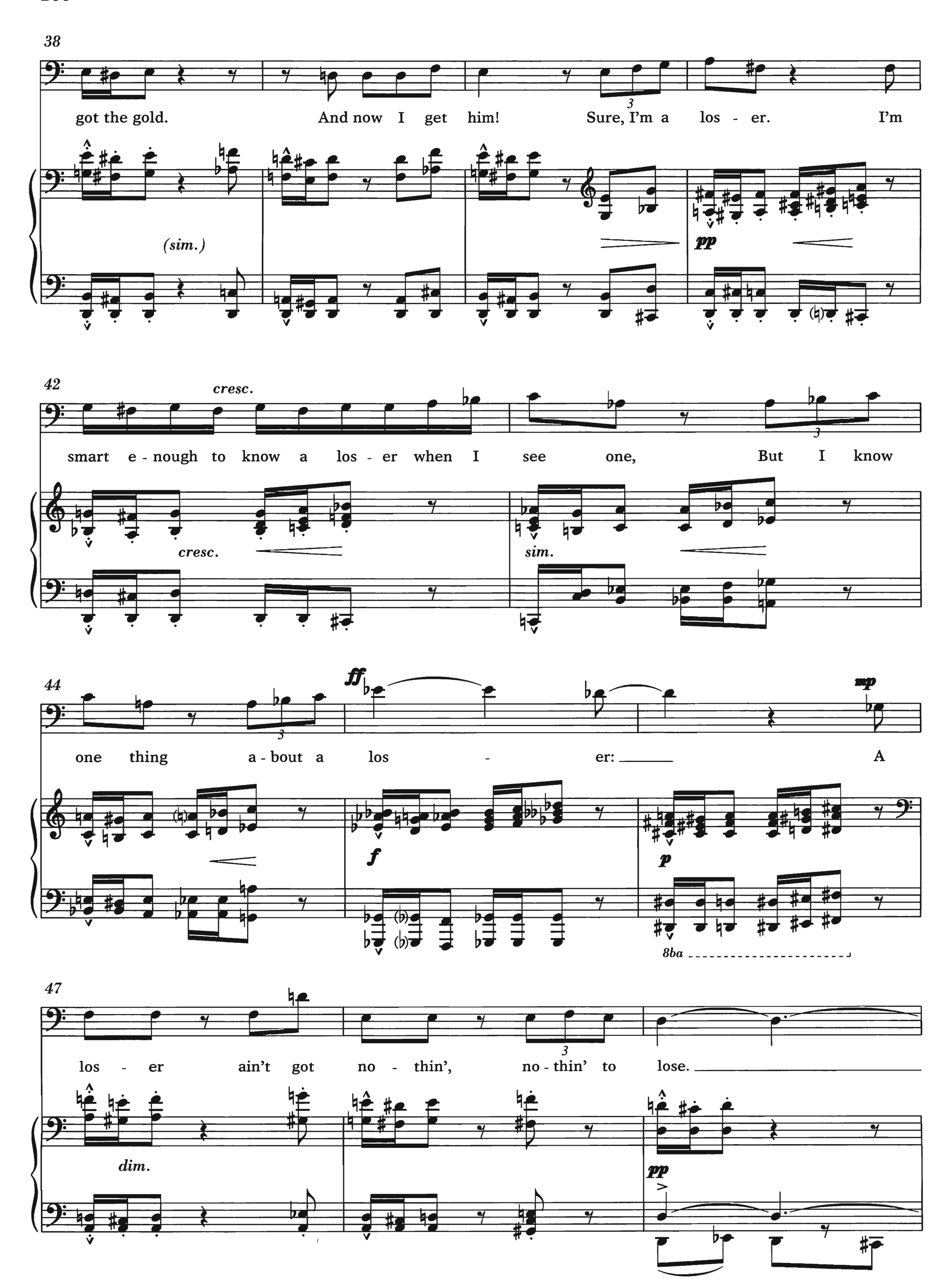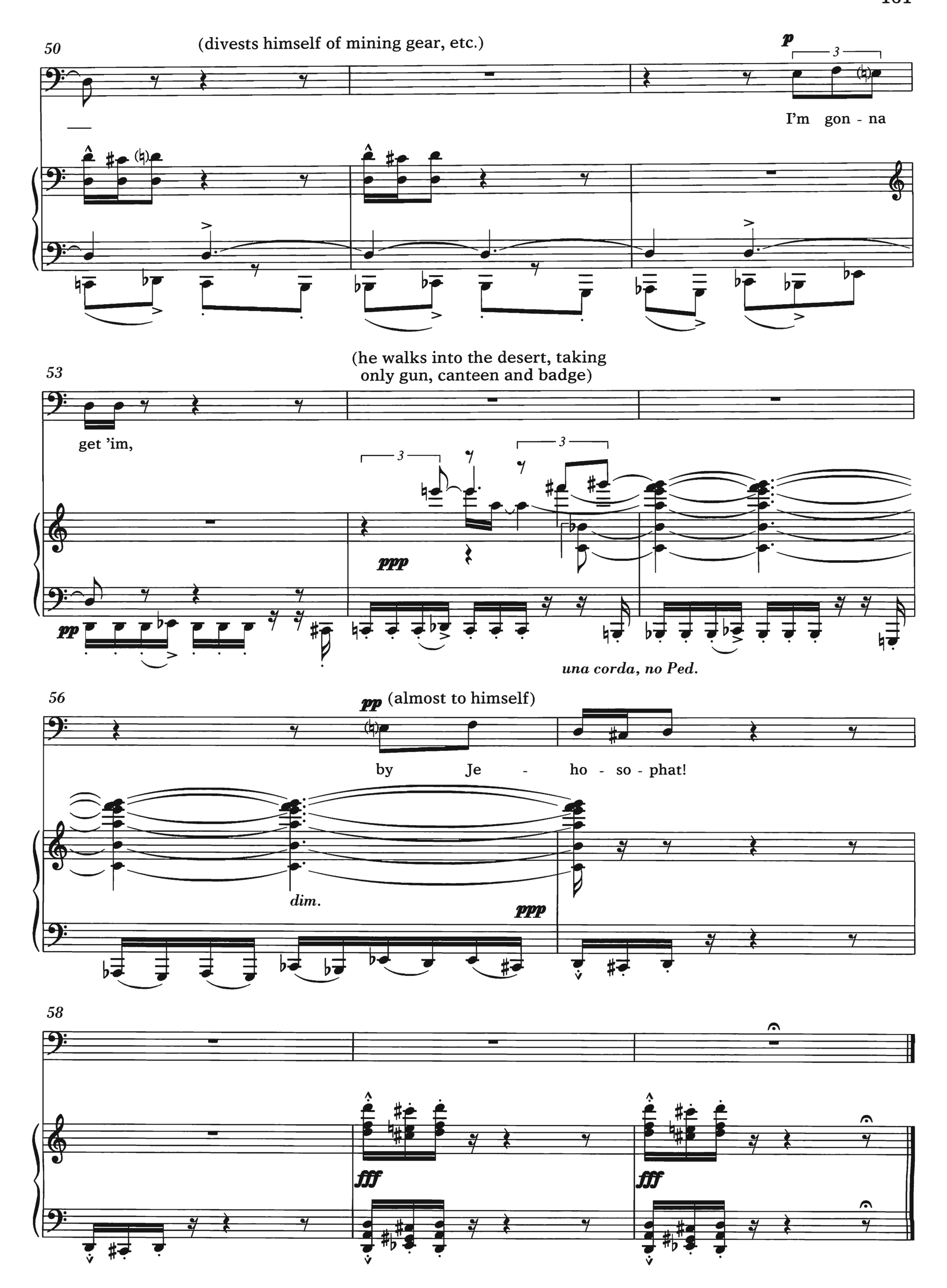







12
got it all,
got my girl,
got my gold!
ff
16
mf
I thought La-dy Luck might fa-vor me, But
mf
p
8ba
sempre
20
look-a this fool I be - came in this ten-gal-lon hat in the mid-dle o'
cresc.
3
23
ff
mf
pp
no-thin'. All this way with a cra - zy dame! Je -
f
p
dim.
pp


26
ff
ho - so-phat! I been buf - fa - loed by the stu - pid - est, dumb - est, most
ff f
strict in rhythm
29
back - ward, sim - ple-mind-ed, hob - nailed, tooth - pul - lin', beer - swil - lin' mule that
mf cresc.
ff
32 dim.
ev - er pulled the wool o - ver the eyes of a man like me.
3
p
mp dim.
pp
35
mp
He got the girl. He
p
dim.


38
got the gold. And now I get him! Sure, I'm a los - er. I'm
(sim.)
pp
42
cresc.
smart e - nough to know a los - er when I see one, But I know
cresc.
sim.
44
ff
mp
one thing a - bout a los - er: A
f
p
8ba
47
los - er ain't got no - thin', no - thin' to lose.
dim.
pp


50
(divests himself of mining gear, etc.)
p
I'm gon - na
53
(he walks into the desert, taking
only gun, canteen and badge)
get 'im,
ppp
pp
una corda, no Ped.
56
pp (almost to himself)
by Je - ho - so - phat!
dim.
ppp
58
fff
fff

In 1839
from
THE MIGHTY CASEY

Jeremy Gury

William Schuman

♩ = ca. 120

mp *mf* *f*

5 THE WATCHMAN:

In Eight-een Thir-ty Nine, in peace-ful Coo-pers-town, A
want some vol-un-teers, but ev'-ry-one a man, With
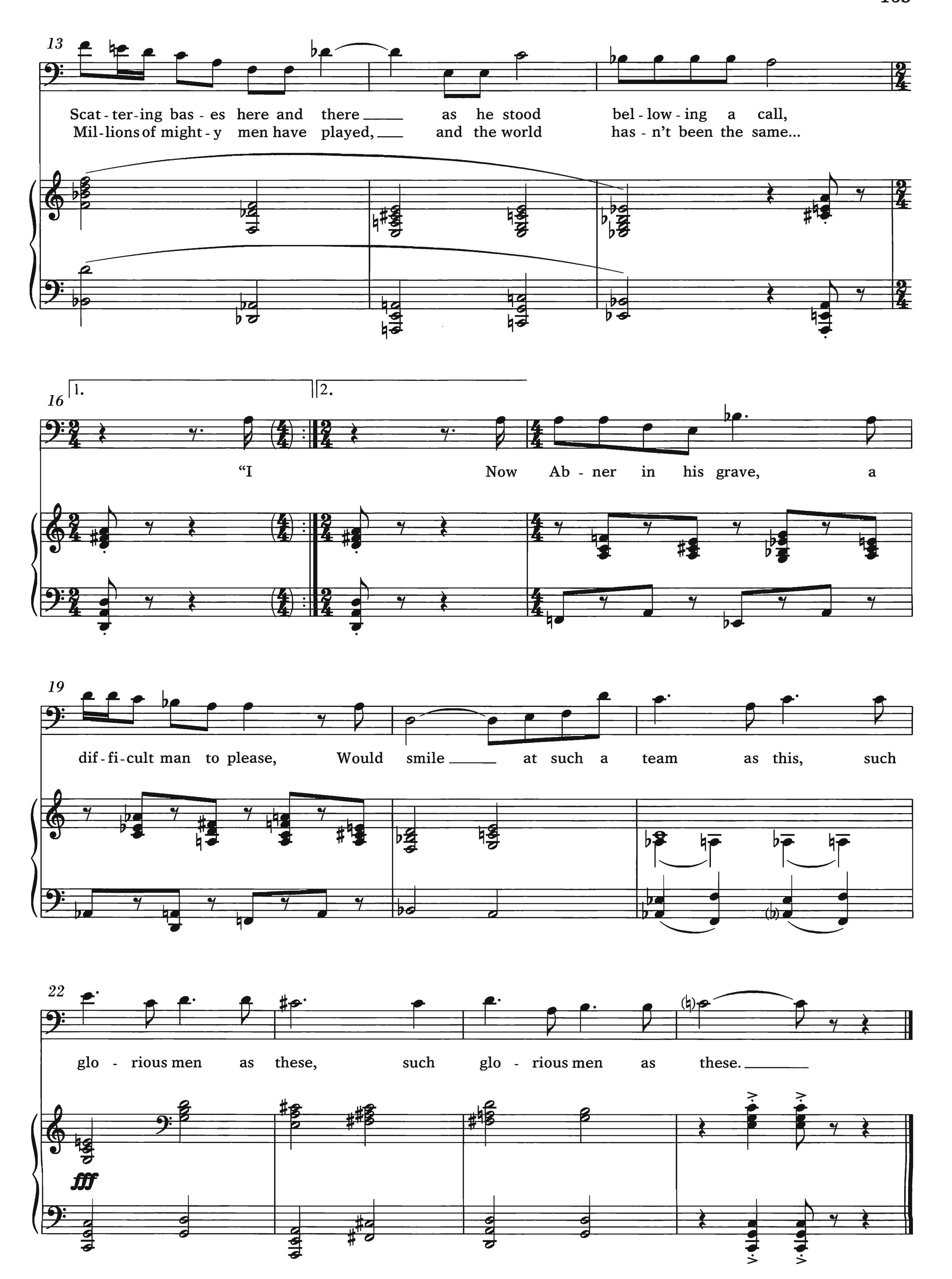
mf *simile*

8

man named Ab-ner Dou-ble-day said, "Things are qui-et-ing, things are qui-et-ing
cour-age and with for-ti-tude, To try this o-rig-i-nal, try this o-rig-i-nal

10
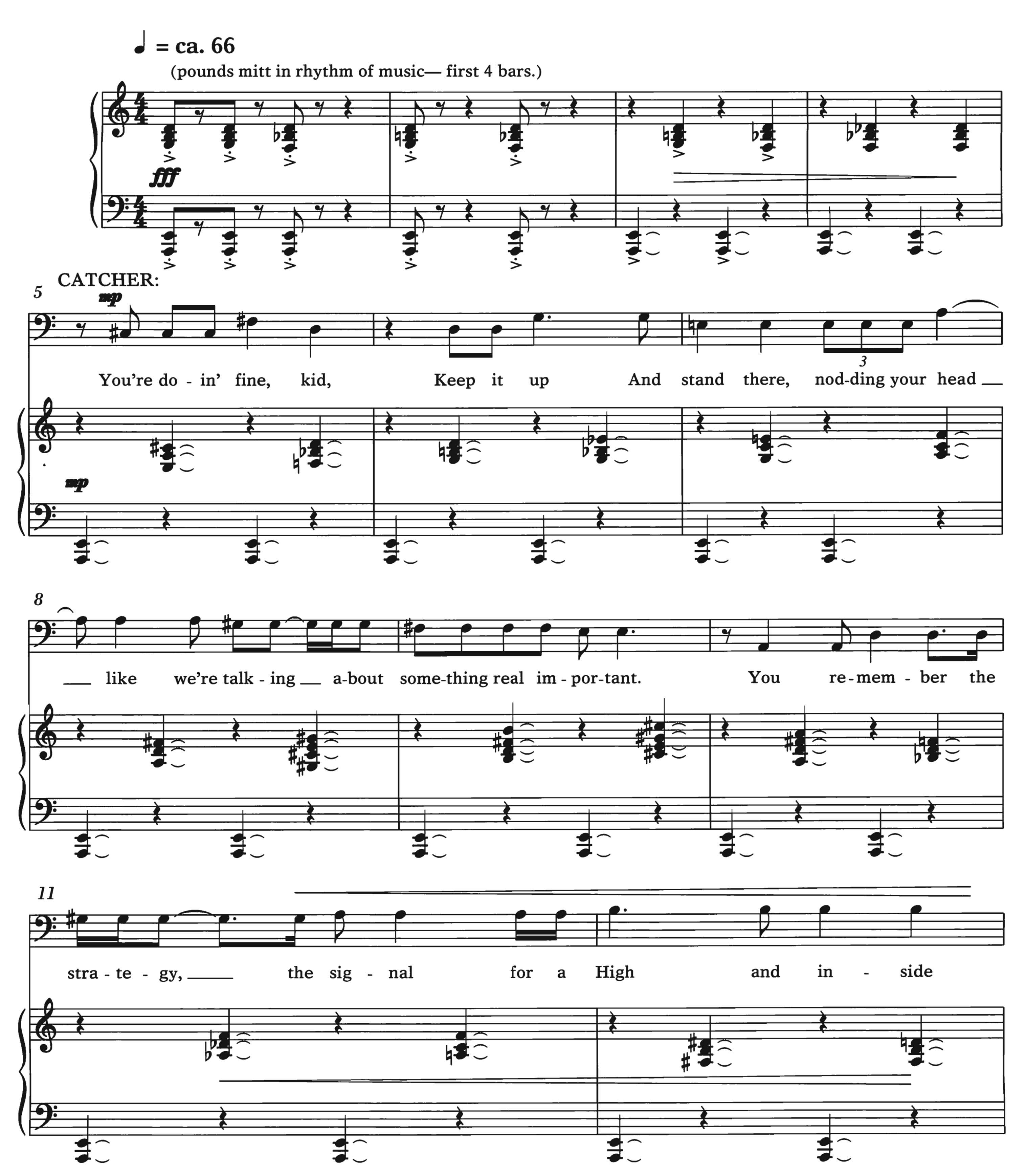
down." He carved a bit of wood and shaped a leath-er ball,
plan." And since that fate-ful day, and since that ep-ic game,
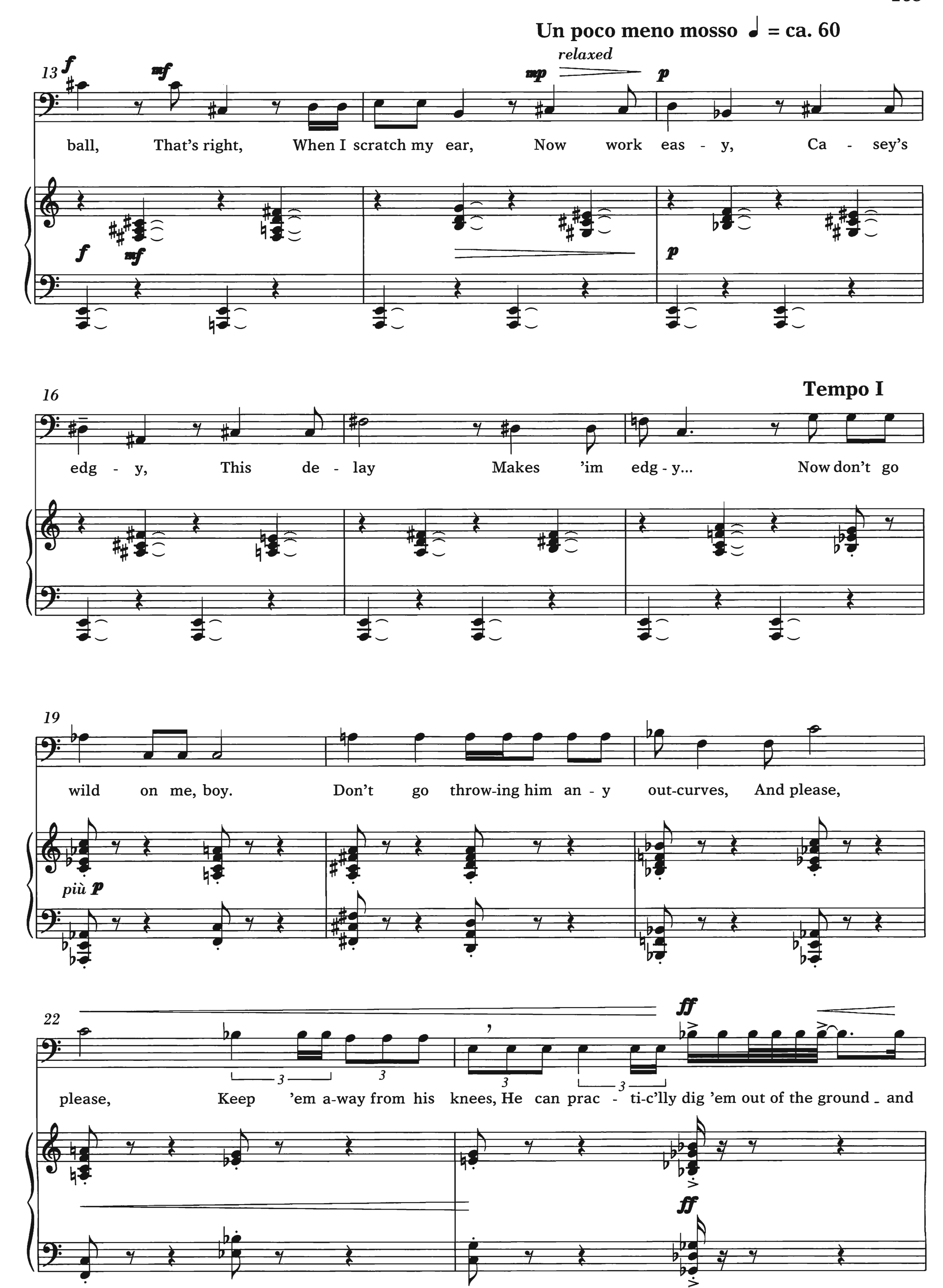

13
Scat-ter-ing bas-es here and there as he stood bel-low-ing a call,
Mil-lions of might-y men have played, and the world has-n't been the same...
16
1.
2.
"I
Now Ab-ner in his grave, a
19
dif-fi-cult man to please, Would smile at such a team as this, such
22
glo-rious men as these, such glo-rious men as these.
fff
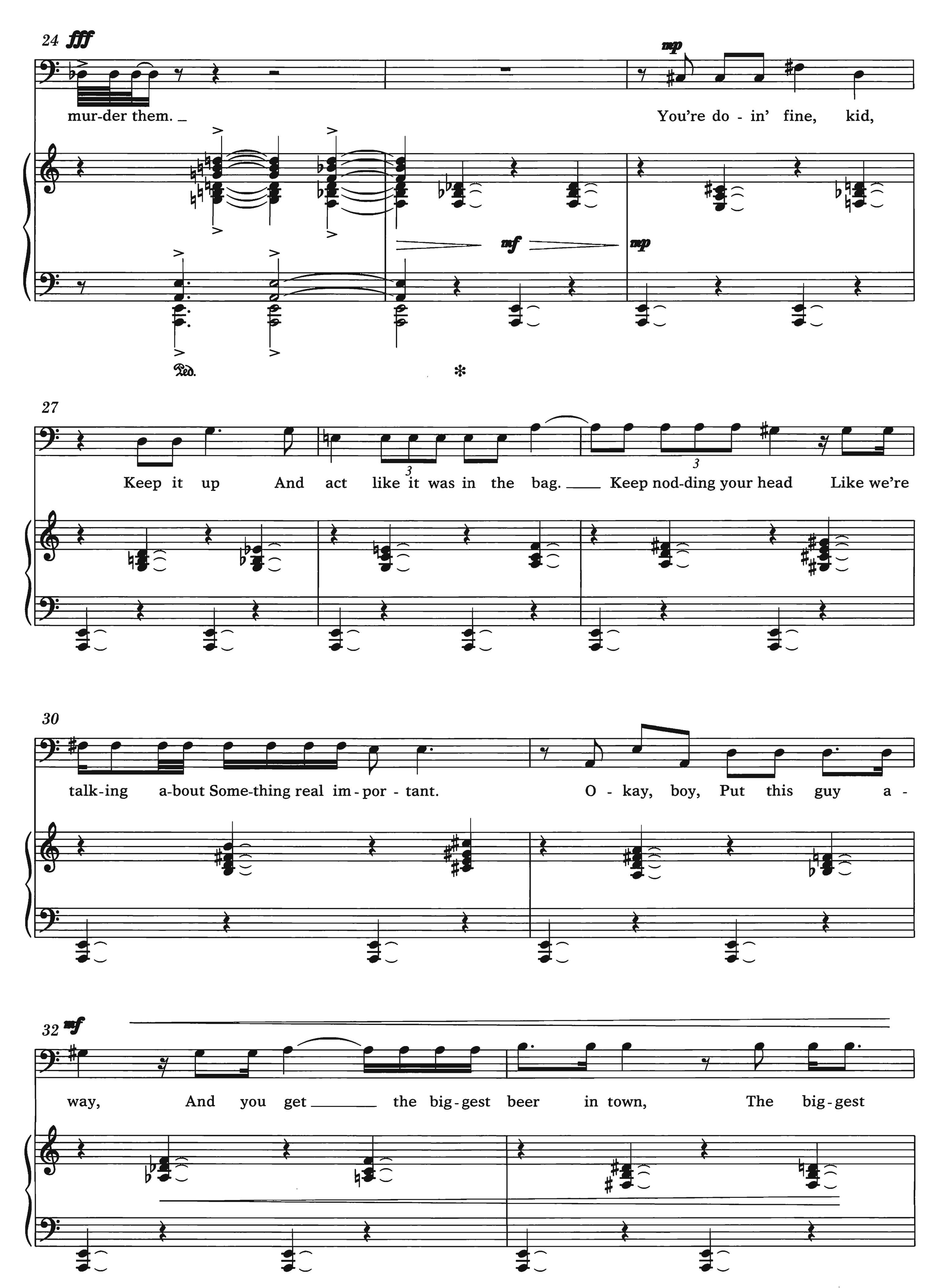
The Catcher's Song
from
THE MIGHTY CASEY
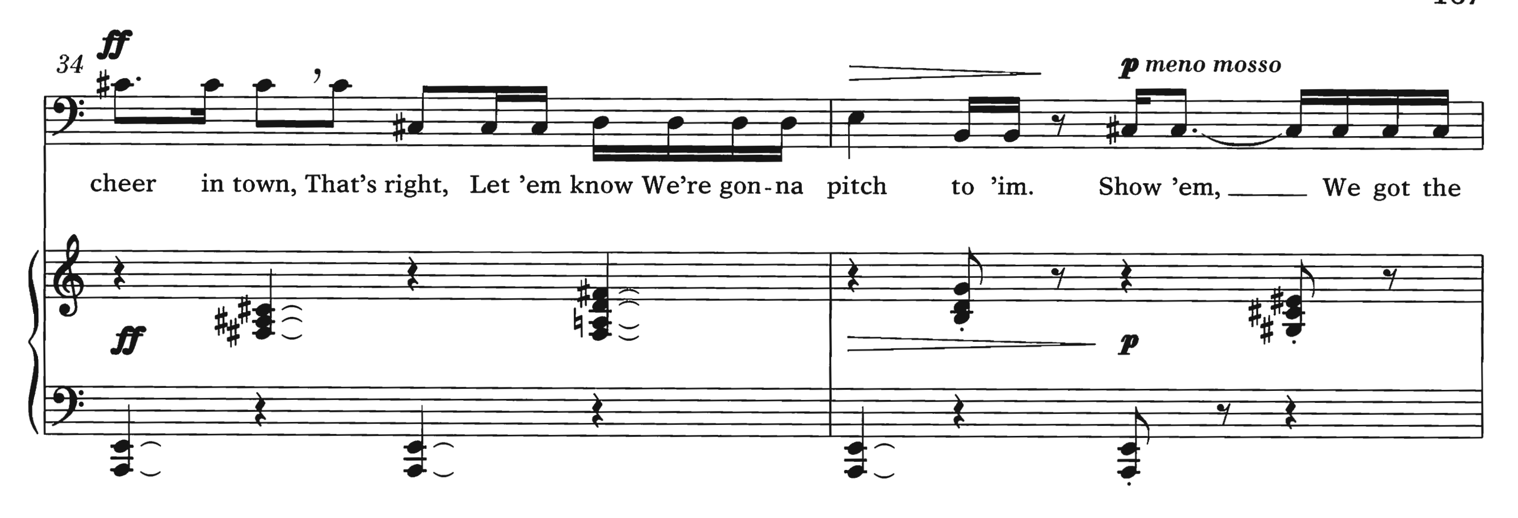
Jeremy Gury

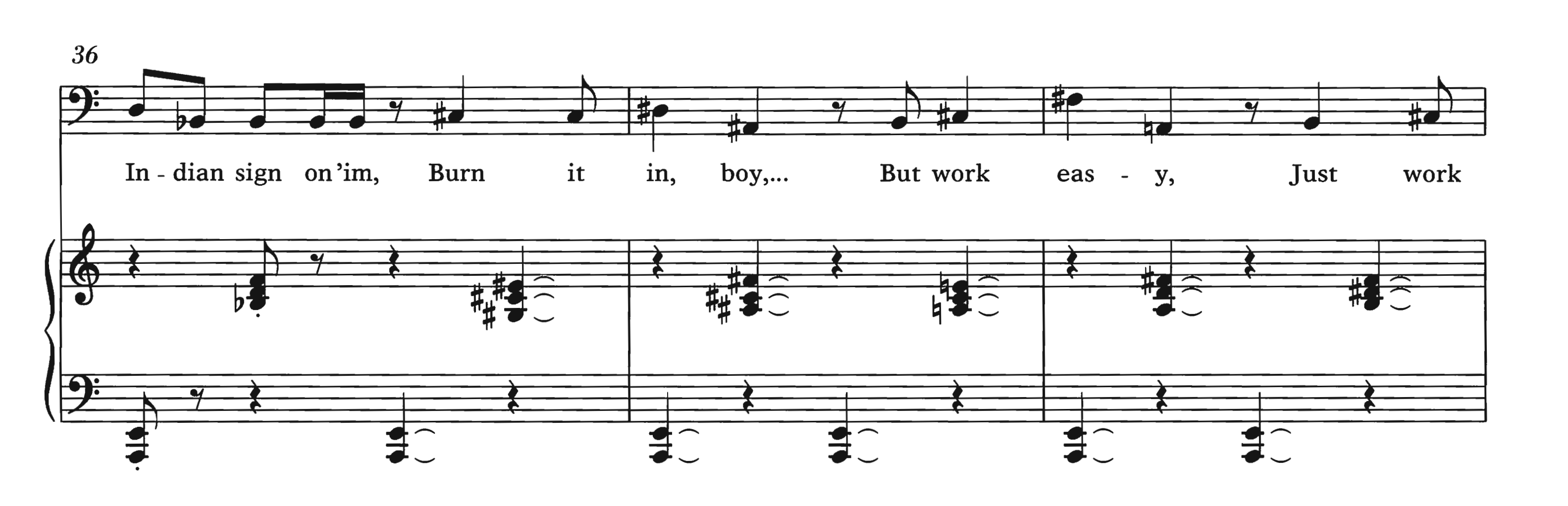
William Schuman

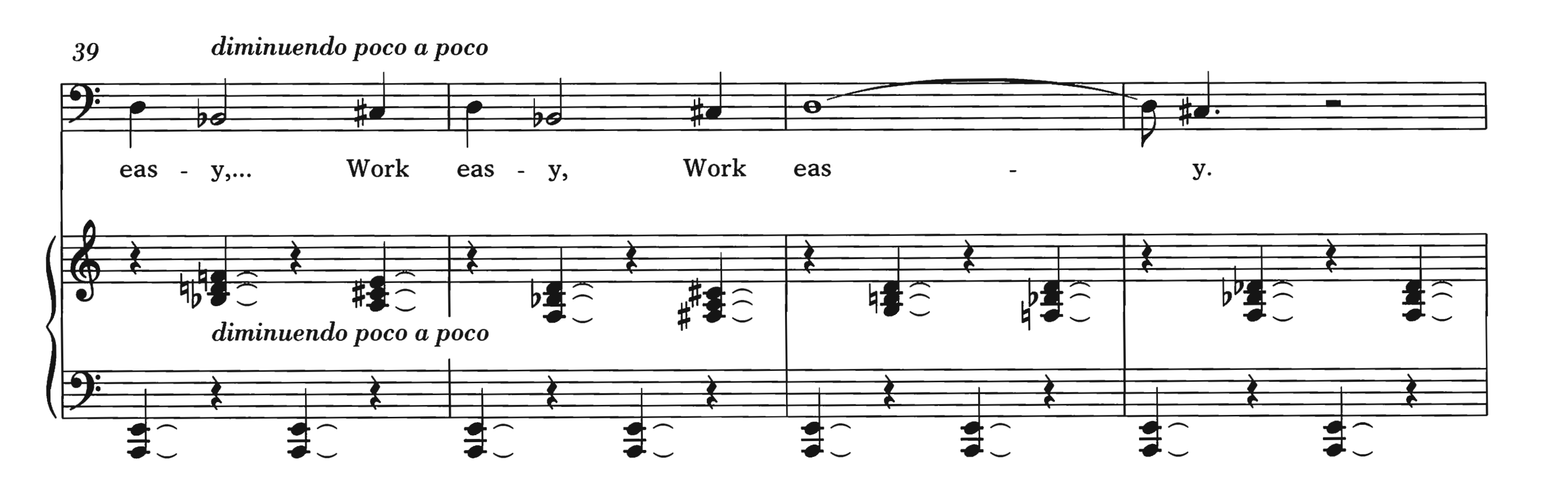


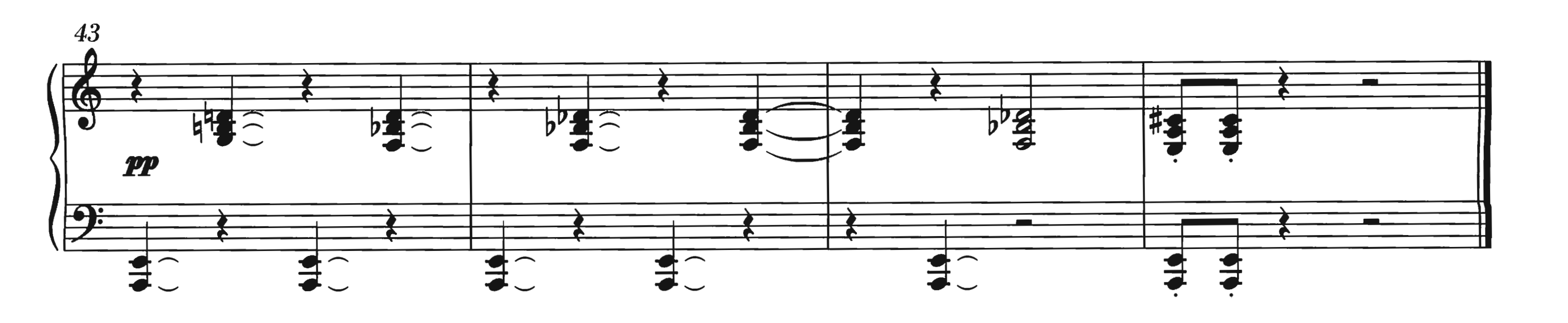

Un poco meno mosso ♩ = ca. 60
relaxed
13
f
mf
mp
p
ball, That's right, When I scratch my ear, Now work eas - y, Ca - sey's
16
Tempo I
edg - y, This de - lay Makes 'im edg - y... Now don't go
19
più p
wild on me, boy. Don't go throw-ing him an - y out-curves, And please,
22
ff
please, Keep 'em a-way from his knees, He can prac - ti-c'lly dig 'em out of the ground and


24
fff
mur-der them.
mp
You're do - in' fine, kid,
mf
mp
27
Keep it up And act like it was in the bag. Keep nod-ding your head Like we're
30
talk-ing a-bout Some-thing real im - por - tant. O - kay, boy, Put this guy a -
32
mf
way, And you get the big-gest beer in town, The big-gest


34
ff
p meno mosso
cheer in town, That's right, Let 'em know We're gon-na pitch to 'im. Show 'em, ___ We got the
ff
p


36
In - dian sign on'im, Burn it in, boy,... But work eas - y, Just work
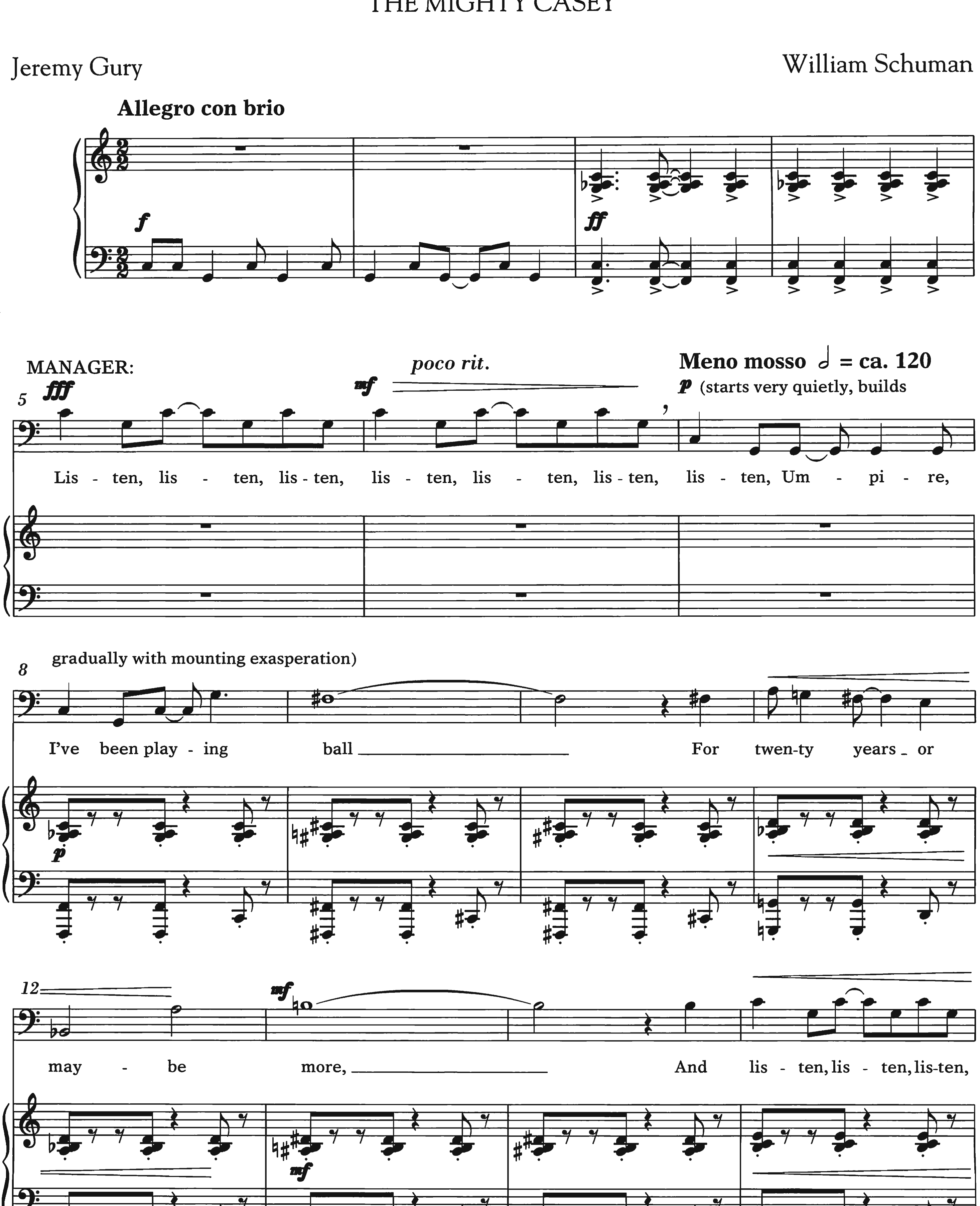

39
diminuendo poco a poco
eas - y,... Work eas - y, Work eas - y.
diminuendo poco a poco
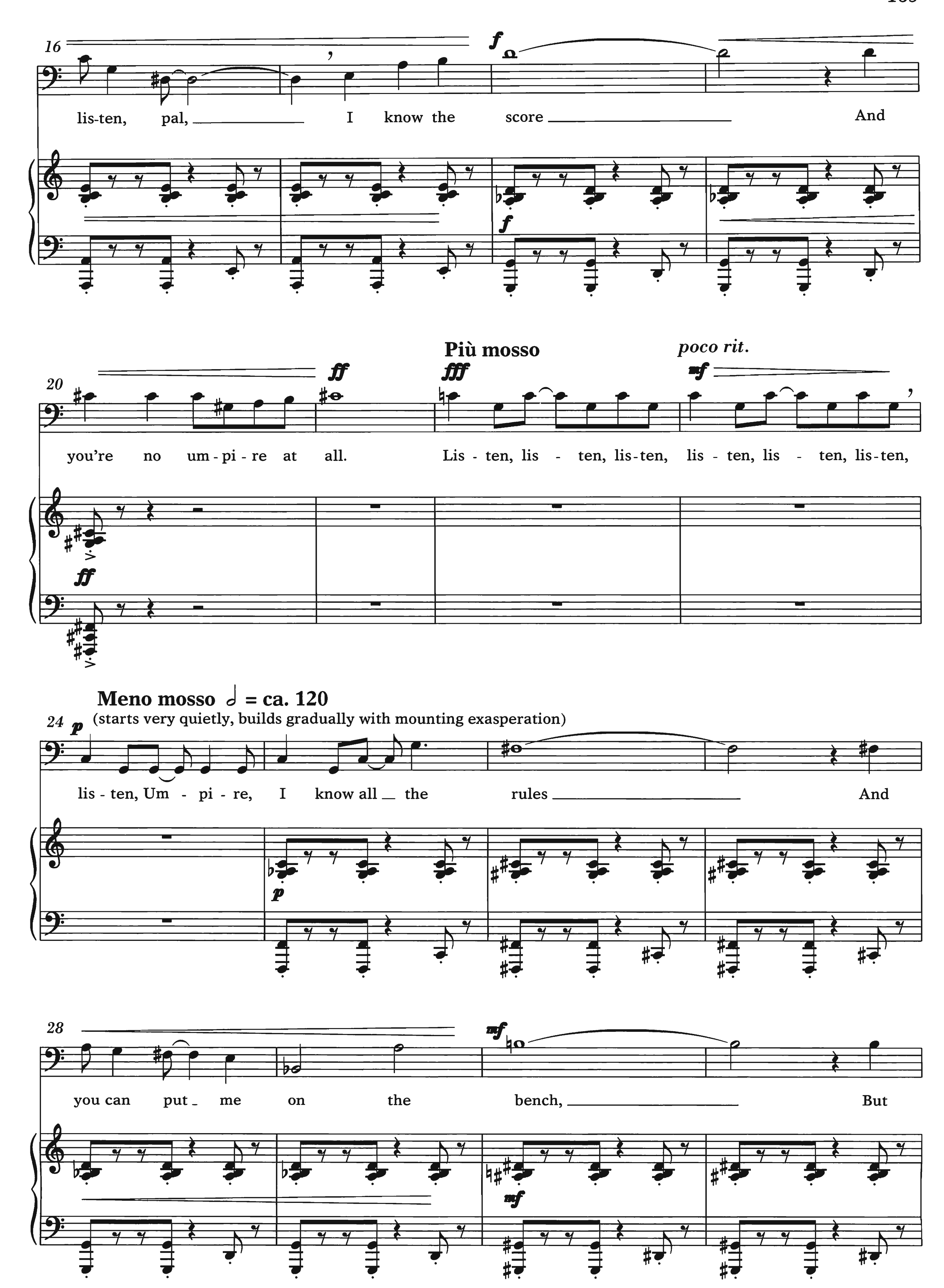

43
pp
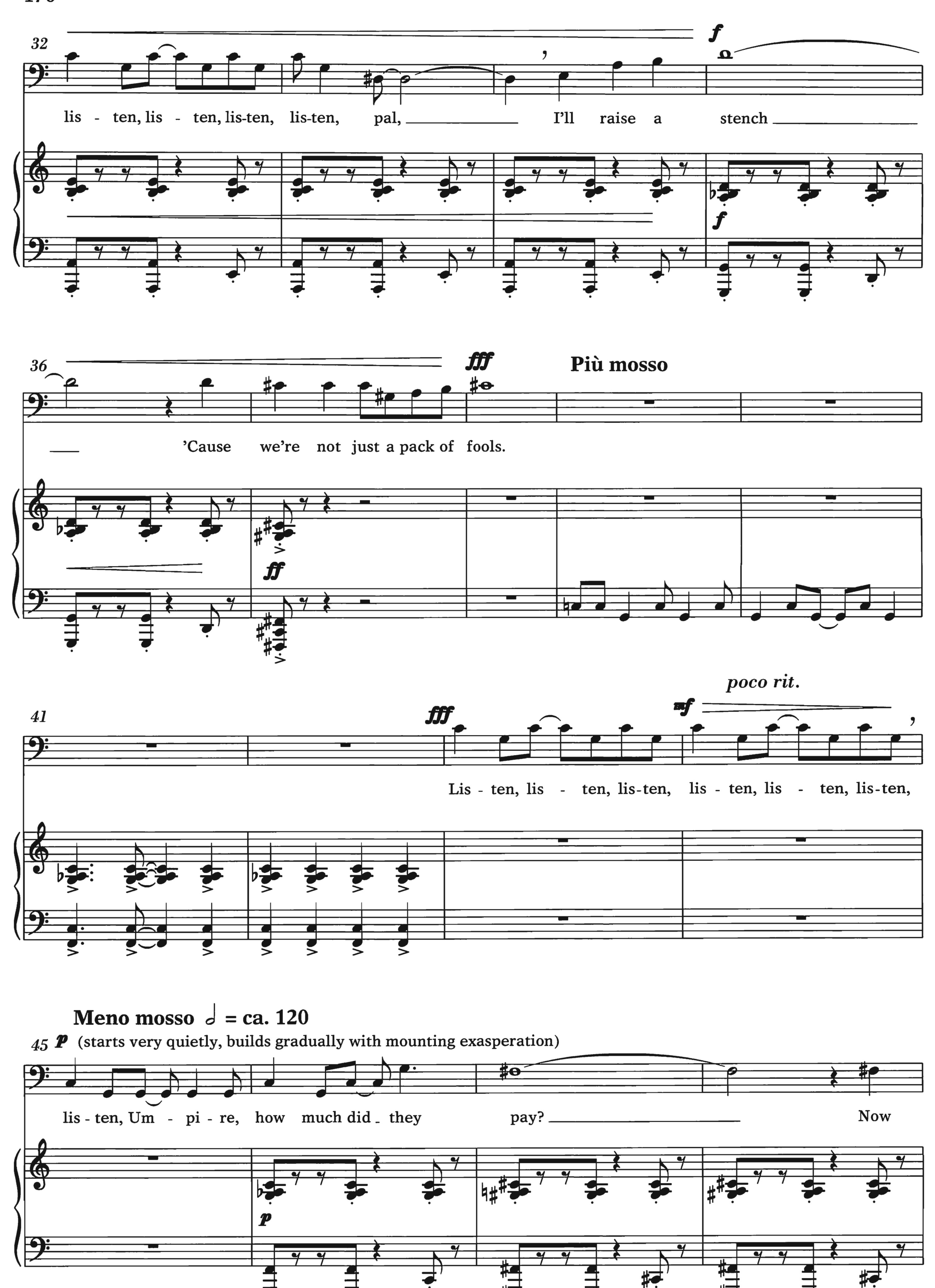
The Manager's Song
from
THE MIGHTY CASEY
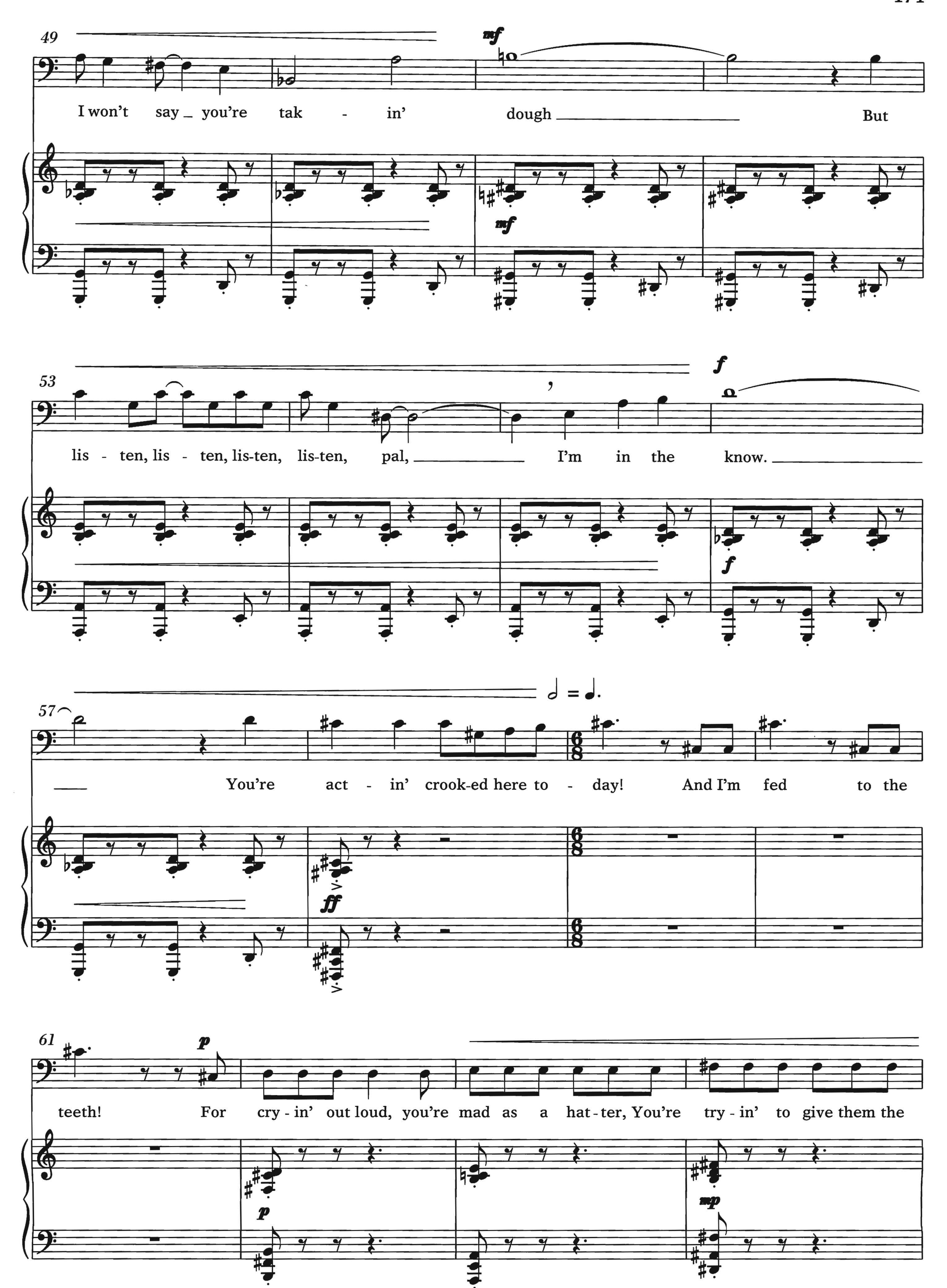
Jeremy Gury
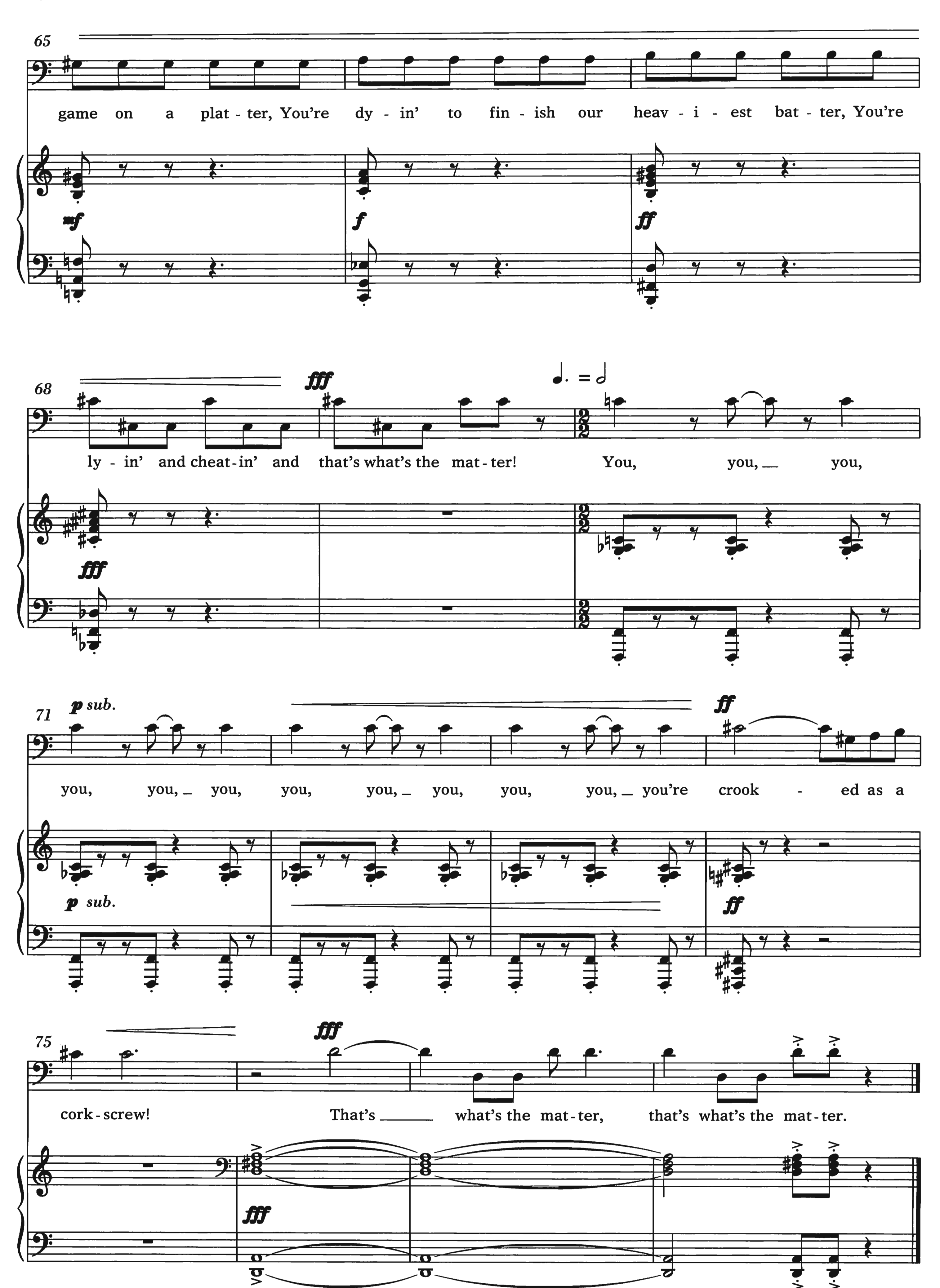
William Schuman




16
lis-ten, pal, I know the score And
20
Più mosso
poco rit.
you're no um-pi-re at all. Lis-ten, lis-ten, lis-ten, lis-ten, lis-ten, lis-ten,
Meno mosso = ca. 120
24
(starts very quietly, builds gradually with mounting exasperation)
lis-ten, Um-pi-re, I know all the rules And
28
you can put me on the bench, But
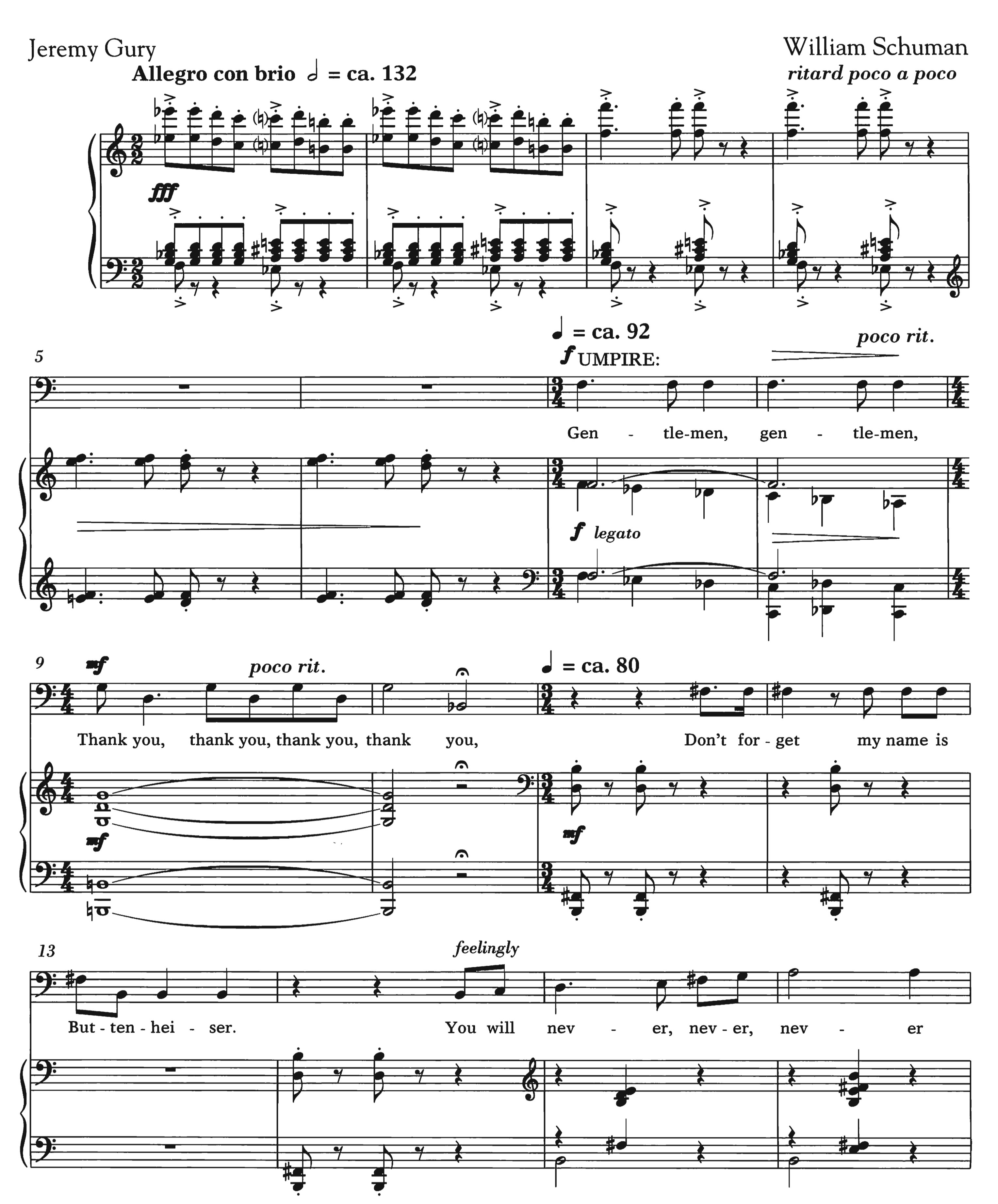

32
lis - ten, lis - ten, lis-ten, lis-ten, pal, I'll raise a stench
36
'Cause we're not just a pack of fools.
Più mosso
41
poco rit.
Lis - ten, lis - ten, lis-ten, lis - ten, lis - ten, lis-ten,
Meno mosso 𝅗𝅥 = ca. 120
45
(starts very quietly, builds gradually with mounting exasperation)
lis - ten, Um - pi - re, how much did they pay? Now
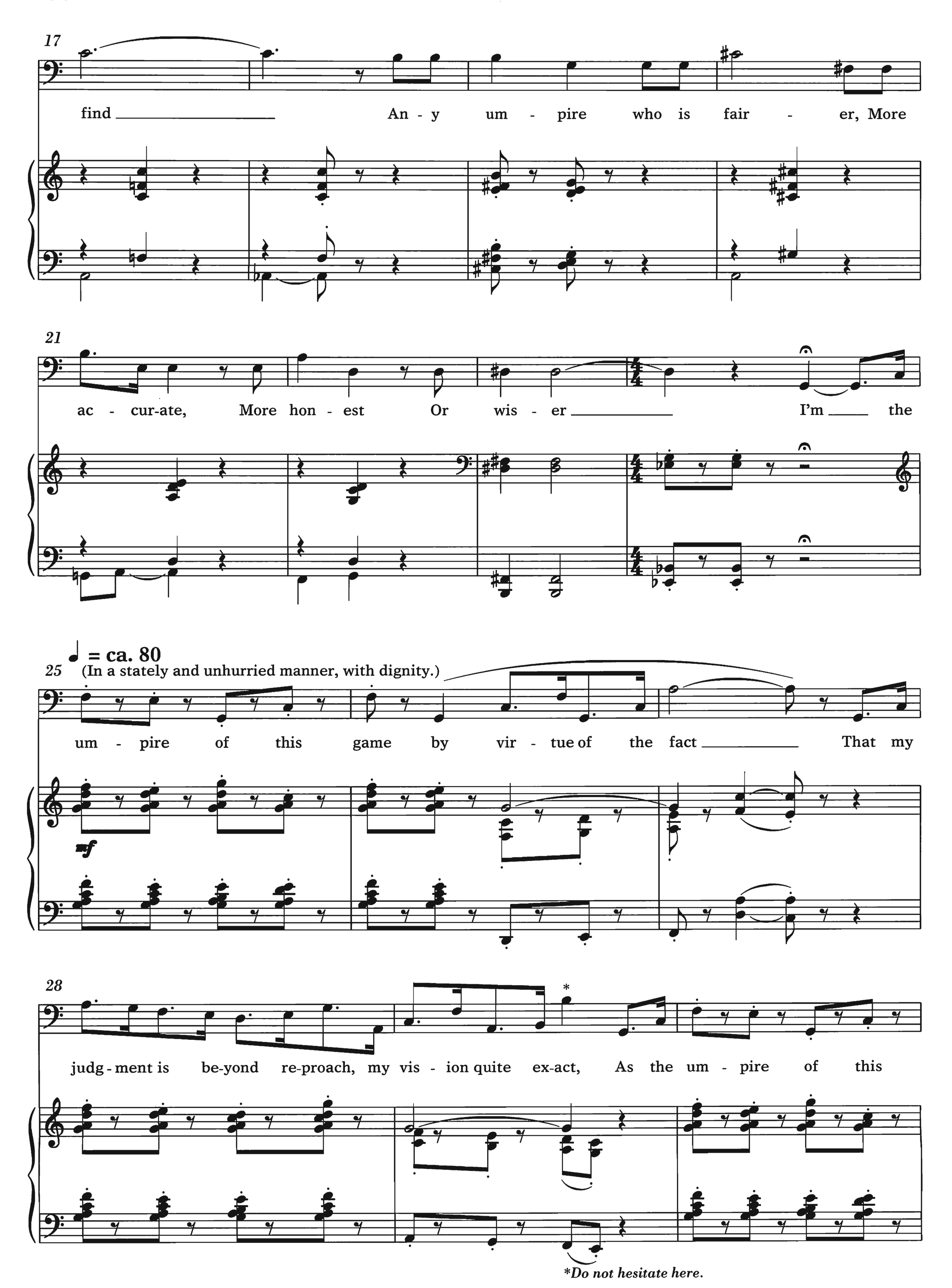

49
mf
I won't say _ you're tak - in' dough ___ But
53
f
lis - ten, lis - ten, lis-ten, lis-ten, pal, ___ I'm in the know. ___
57
___ You're act - in' crook-ed here to - day! And I'm fed to the
ff
61
p
teeth! For cry - in' out loud, you're mad as a hat - ter, You're try - in' to give them the
mp
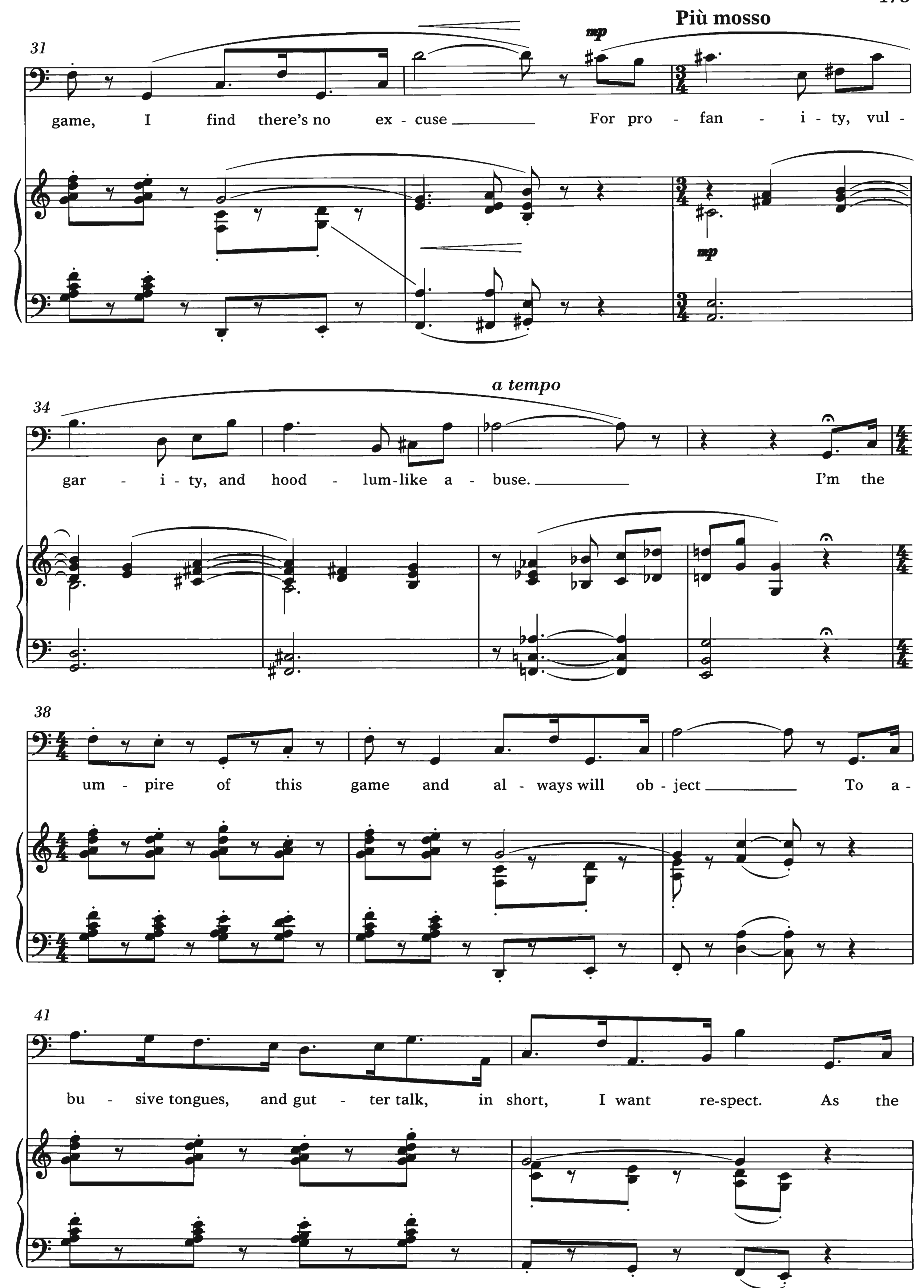

game on a plat - ter, You're dy - in' to fin - ish our heav - i - est bat - ter, You're
ly - in' and cheat - in' and that's what's the mat - ter!
You, you, you,
you, you, you, you, you, you, you, you, you're crook - ed as a
cork - screw! That's what's the mat - ter, that's what's the mat - ter.
p sub.
mf
f
ff
fff
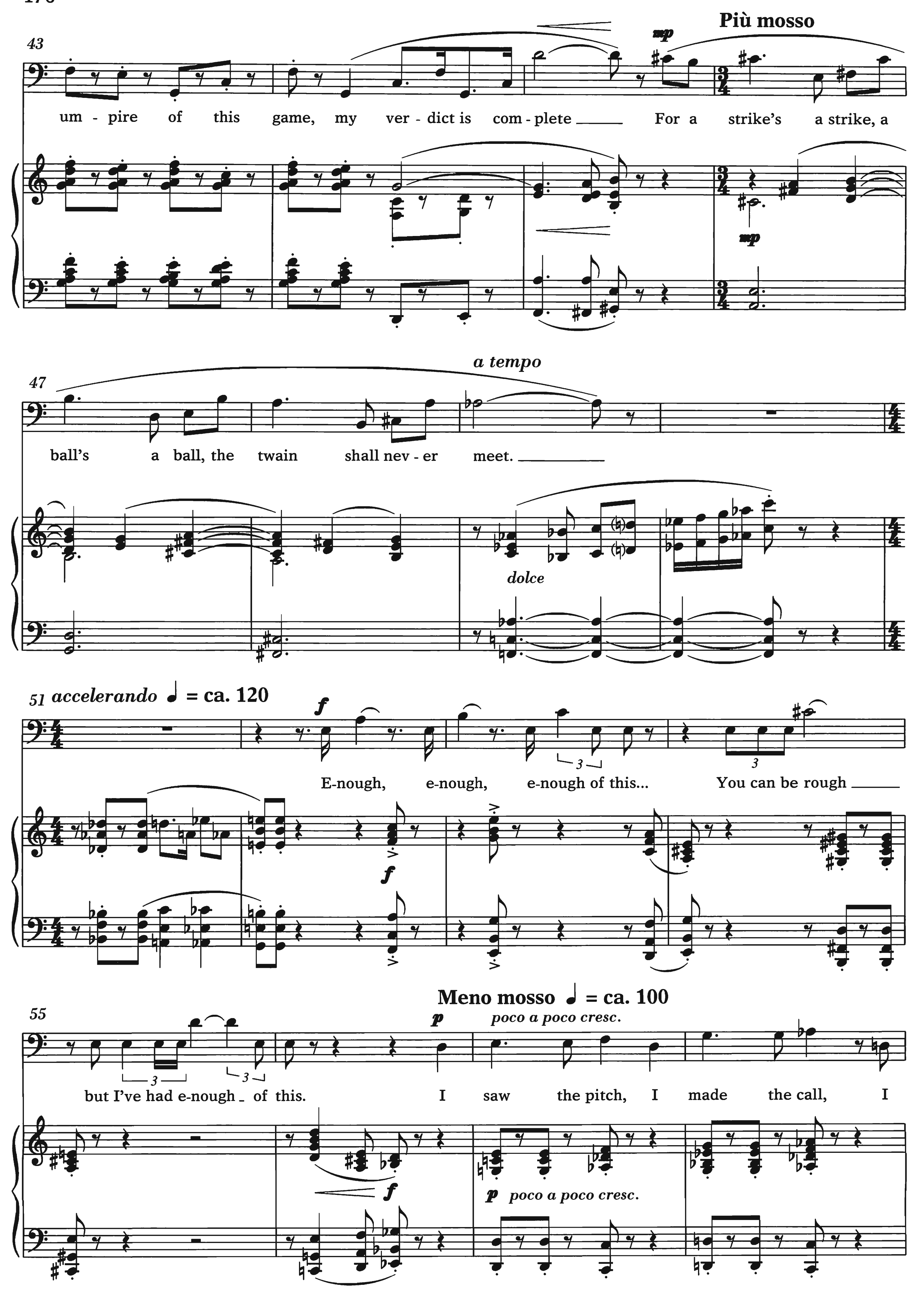
The Umpire's Song
from
THE MIGHTY CASEY
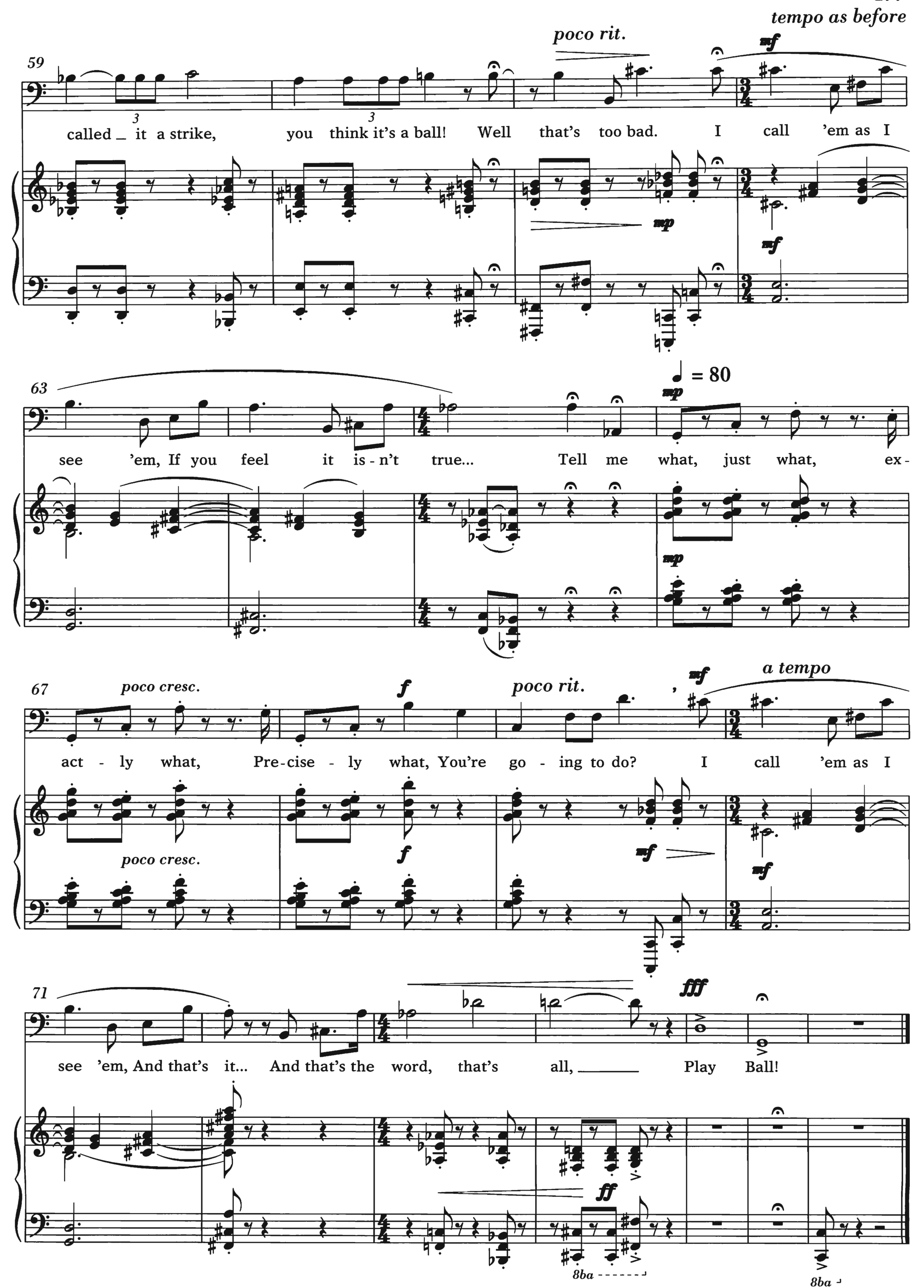
Jeremy Gury
William Schuman




17
find Any - y um - pire who is fair - er, More
21
ac - cur-ate, More hon - est Or wis - er I'm the
♩ = ca. 80
25 (In a stately and unhurried manner, with dignity.)
um - pire of this game by vir - tue of the fact That my
mf
28
judg - ment is be-yond re-proach, my vis - ion quite ex-act, As the um - pire of this
*Do not hesitate here.


Più mosso
a tempo
31
game, I find there's no ex - cuse For pro - fan - i - ty, vul -
34
gar - i - ty, and hood - lum-like a - buse. I'm the
38
um - pire of this game and al - ways will ob - ject To a -
41
bu - sive tongues, and gut - ter talk, in short, I want re-spect. As the


43
Più mosso
mp
um - pire of this game, my ver - dict is com - plete For a strike's a strike, a
mp
47
a tempo
ball's a ball, the twain shall nev - er meet.
dolce
51 accelerando ♩ = ca. 120
f
E-nough, e-nough, e-nough of this... You can be rough
f
55
Meno mosso ♩ = ca. 100
p
poco a poco cresc.
but I've had e-nough of this. I saw the pitch, I made the call, I
f
p poco a poco cresc.
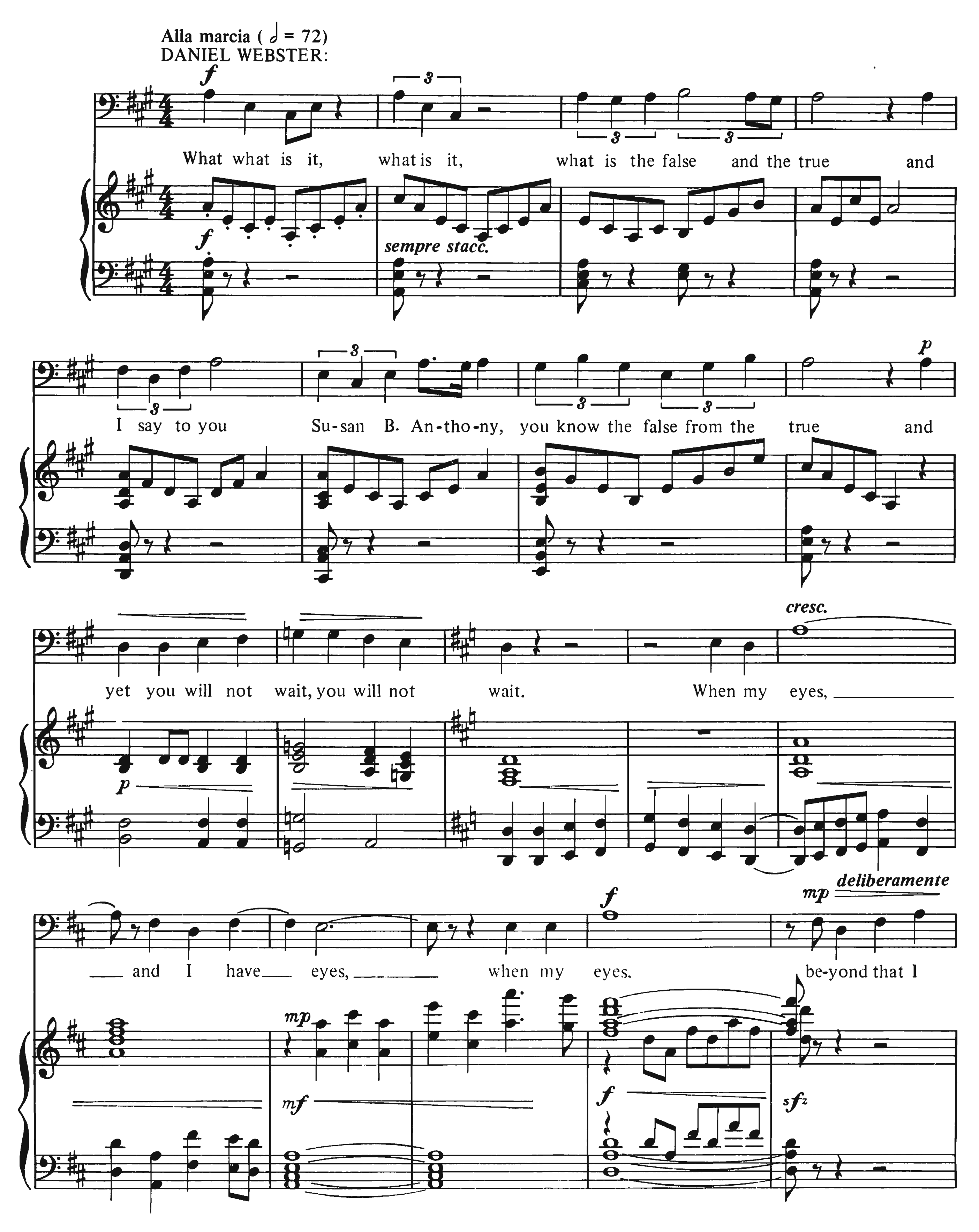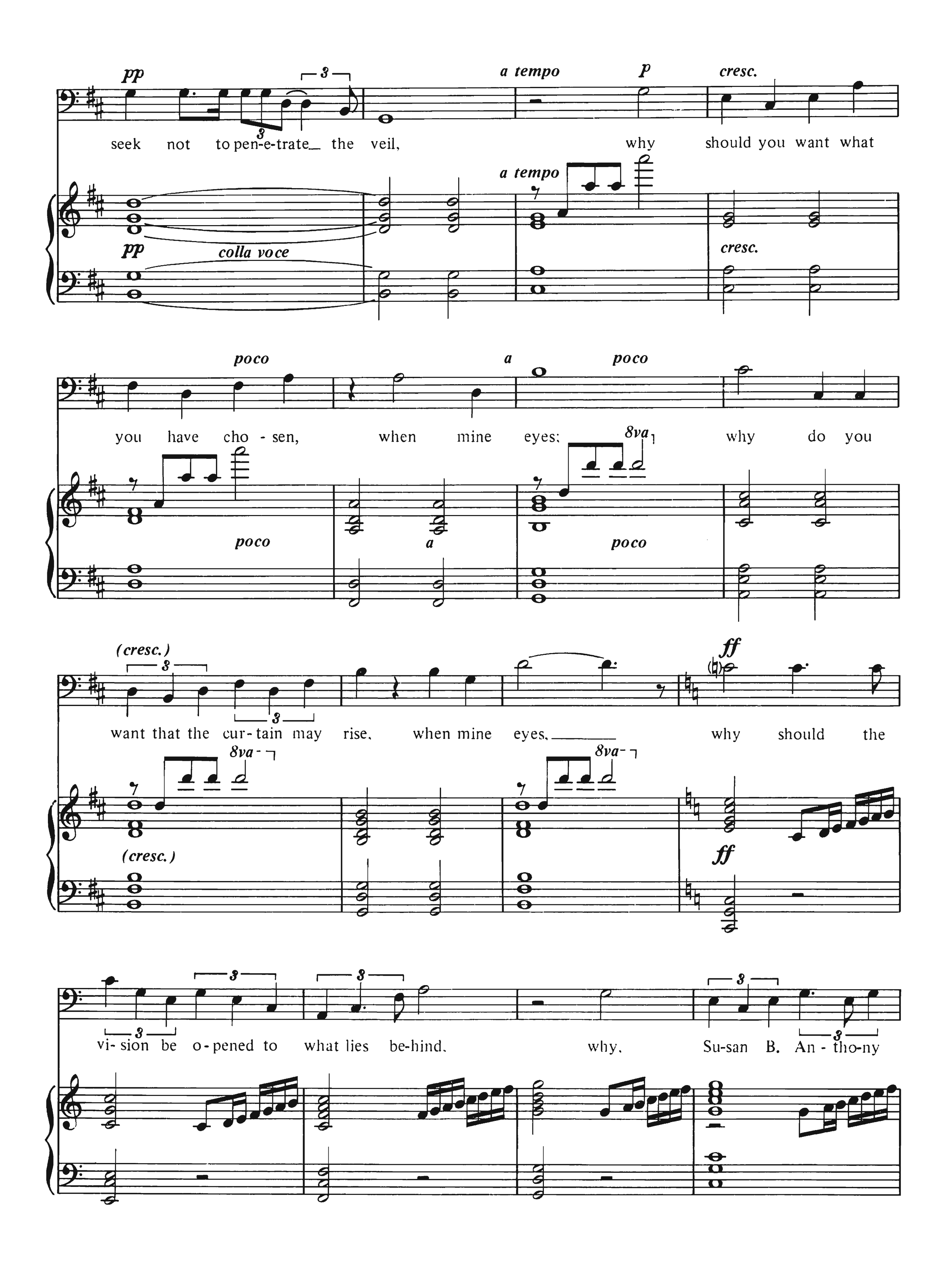


tempo as before
poco rit.
mf
59
called it a strike, you think it's a ball! Well that's too bad. I call 'em as I
mp
mf
63
♩ = 80
mp
see 'em, If you feel it is-n't true... Tell me what, just what, ex-
mp
67
poco cresc.
f
poco rit.
mf
a tempo
act - ly what, Pre-cise - ly what, You're go - ing to do? I call 'em as I
poco cresc.
f
mf
mf
71
fff
see 'em, And that's it... And that's the word, that's all, Play Ball!
ff
8ba
8ba
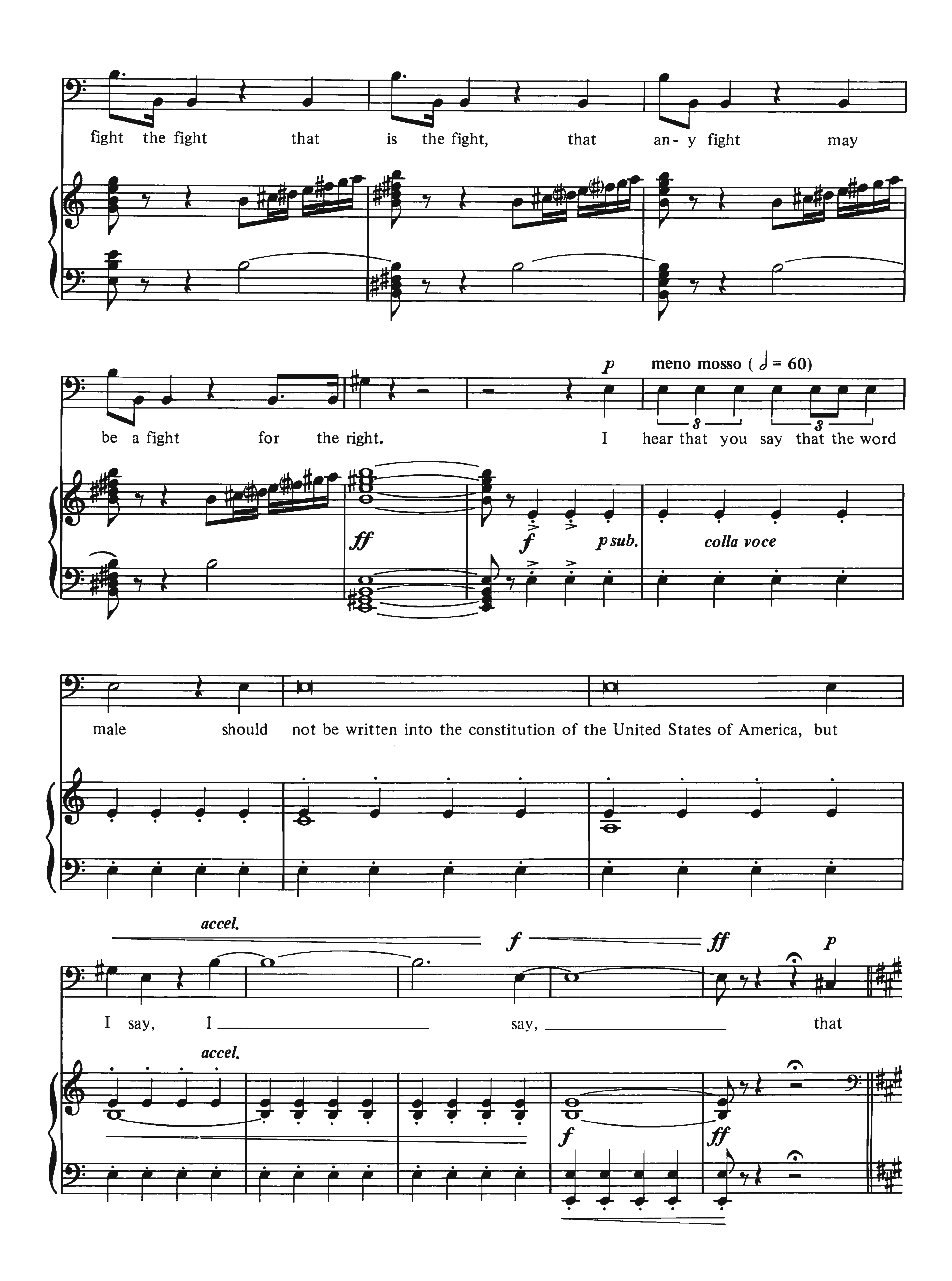
What what is it
from
THE MOTHER OF US ALL
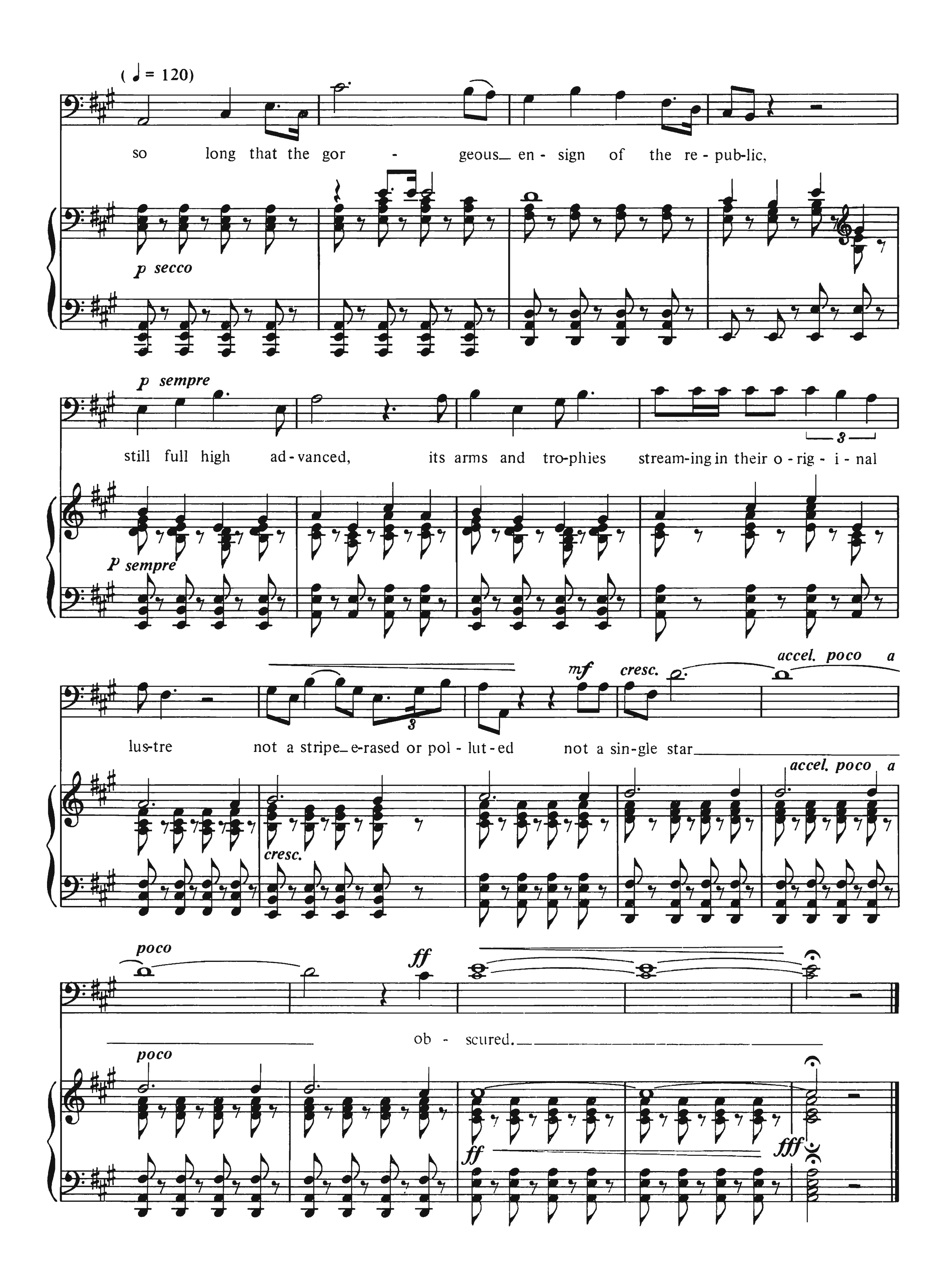
Gertrude Stein

Virgil Thomson




pp
a tempo
p
cresc.
seek not to pen-e-trate the veil, why should you want what
colla voce
poco
a
poco
you have cho - sen, when mine eyes; why do you
8va
(cresc.)
want that the cur-tain may rise, when mine eyes, why should the
ff
vi- sion be o-pened to what lies be-hind. why, Su-san B. An - tho-ny
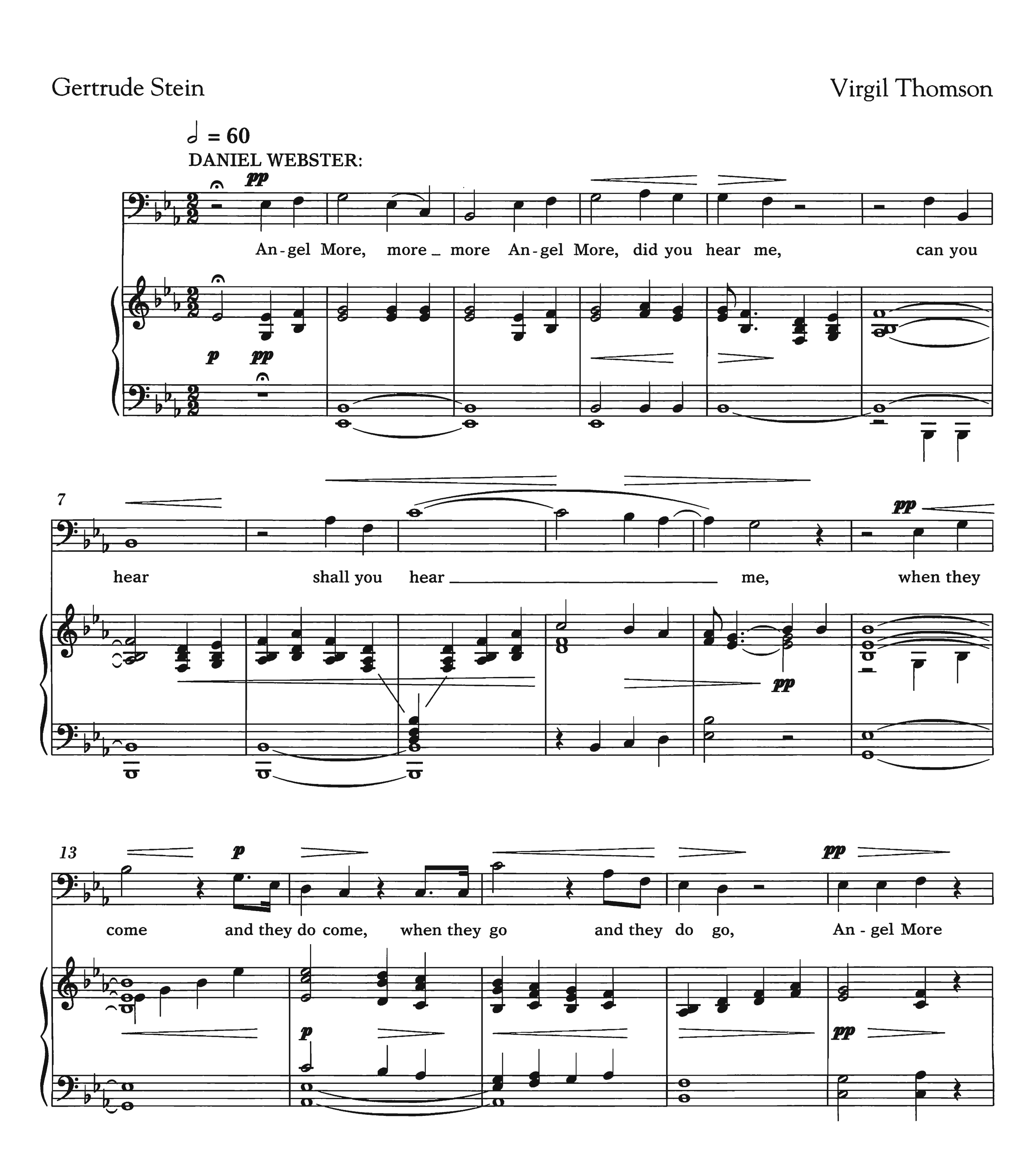

fight the fight that is the fight, that an- y fight may
be a fight for the right.
p
meno mosso (𝅗𝅥 = 60)
I hear that you say that the word
3
3
ff
f
p sub.
colla voce
male should not be written into the constitution of the United States of America, but
accel.
f
ff
p
I say, I say, that
accel.
f
ff
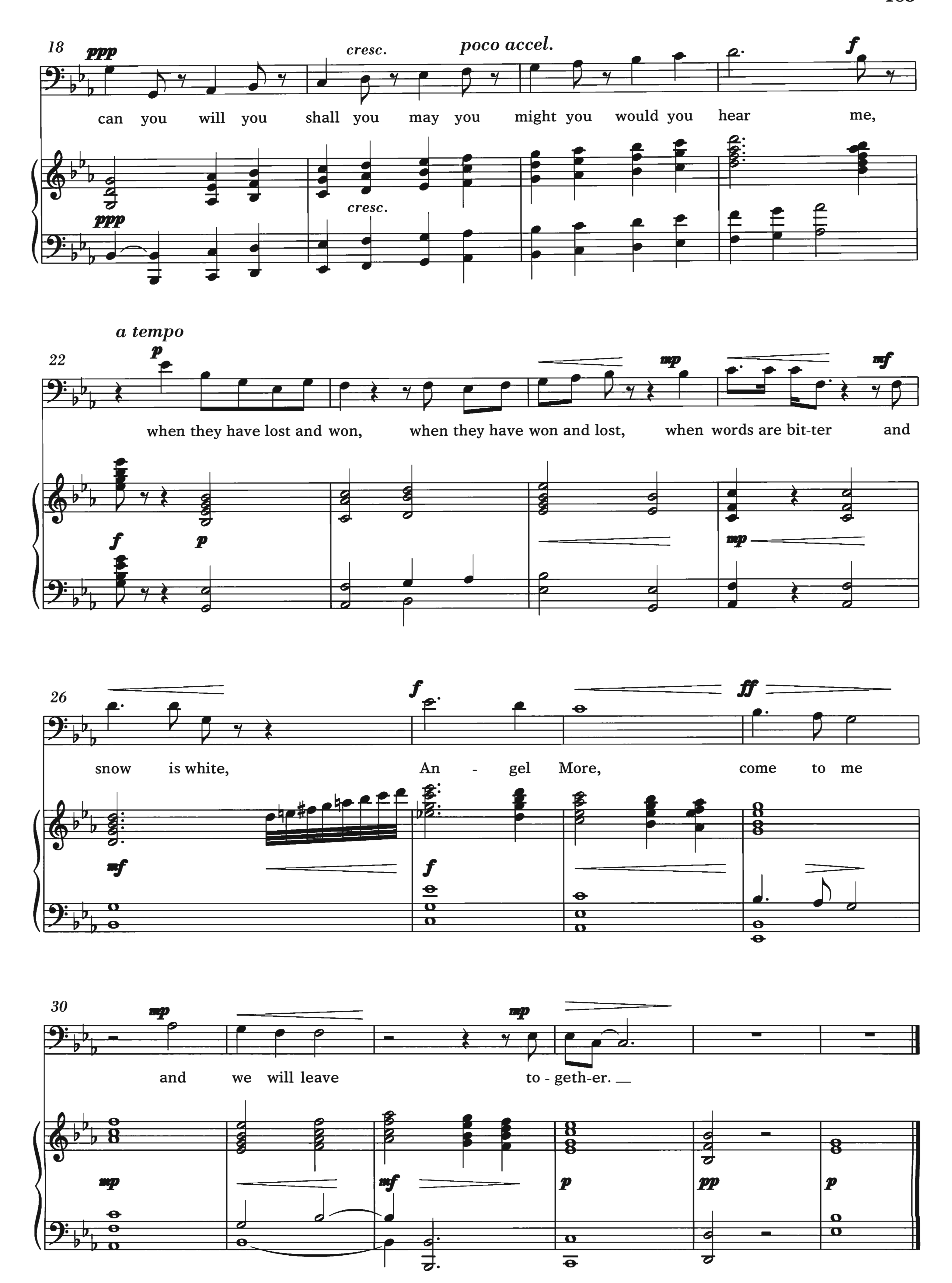

(♩ = 120)
so long that the gor - geous en - sign of the re - pub-lic,
p secco
p sempre
still full high ad - vanced, its arms and tro-phies stream-ing in their o - rig - i - nal
p sempre
3
lus-tre not a stripe e-rased or pol - lut-ed not a sin-gle star
3
mf cresc.
accel. poco a
cresc.
poco
ob - scured.
ff
fff

Angel More
from
THE MOTHER OF US ALL

Gertrude Stein
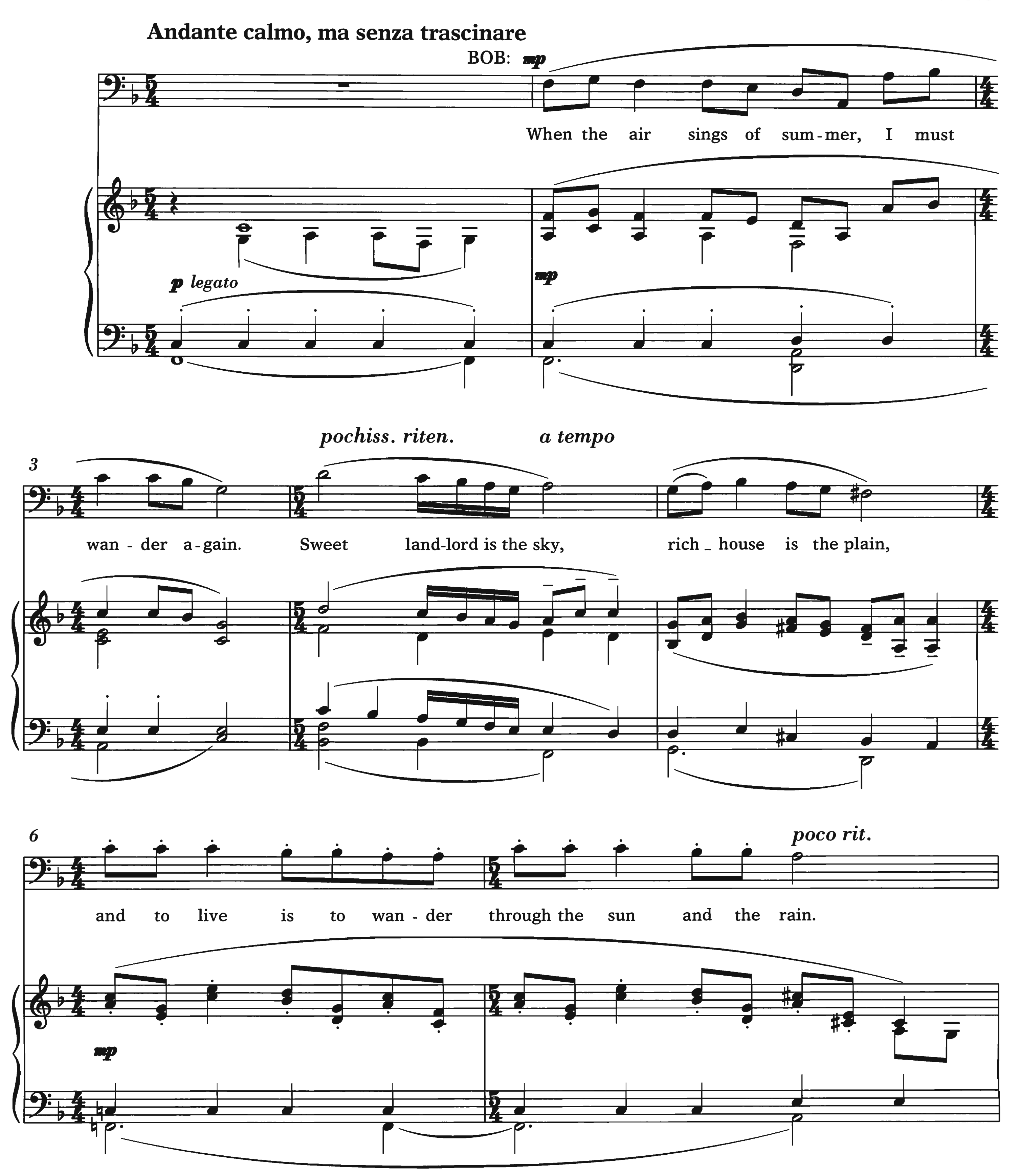
Virgil Thomson
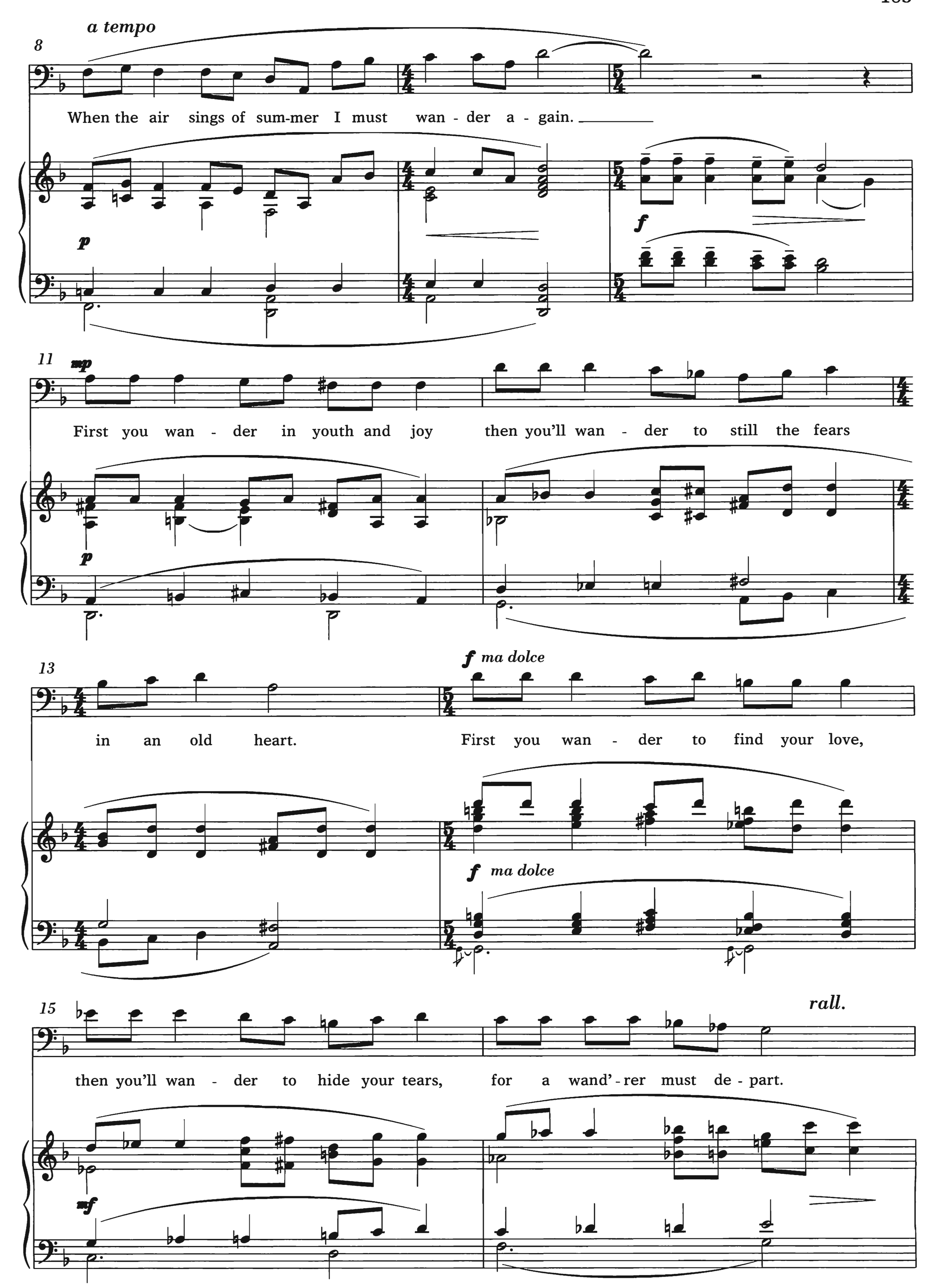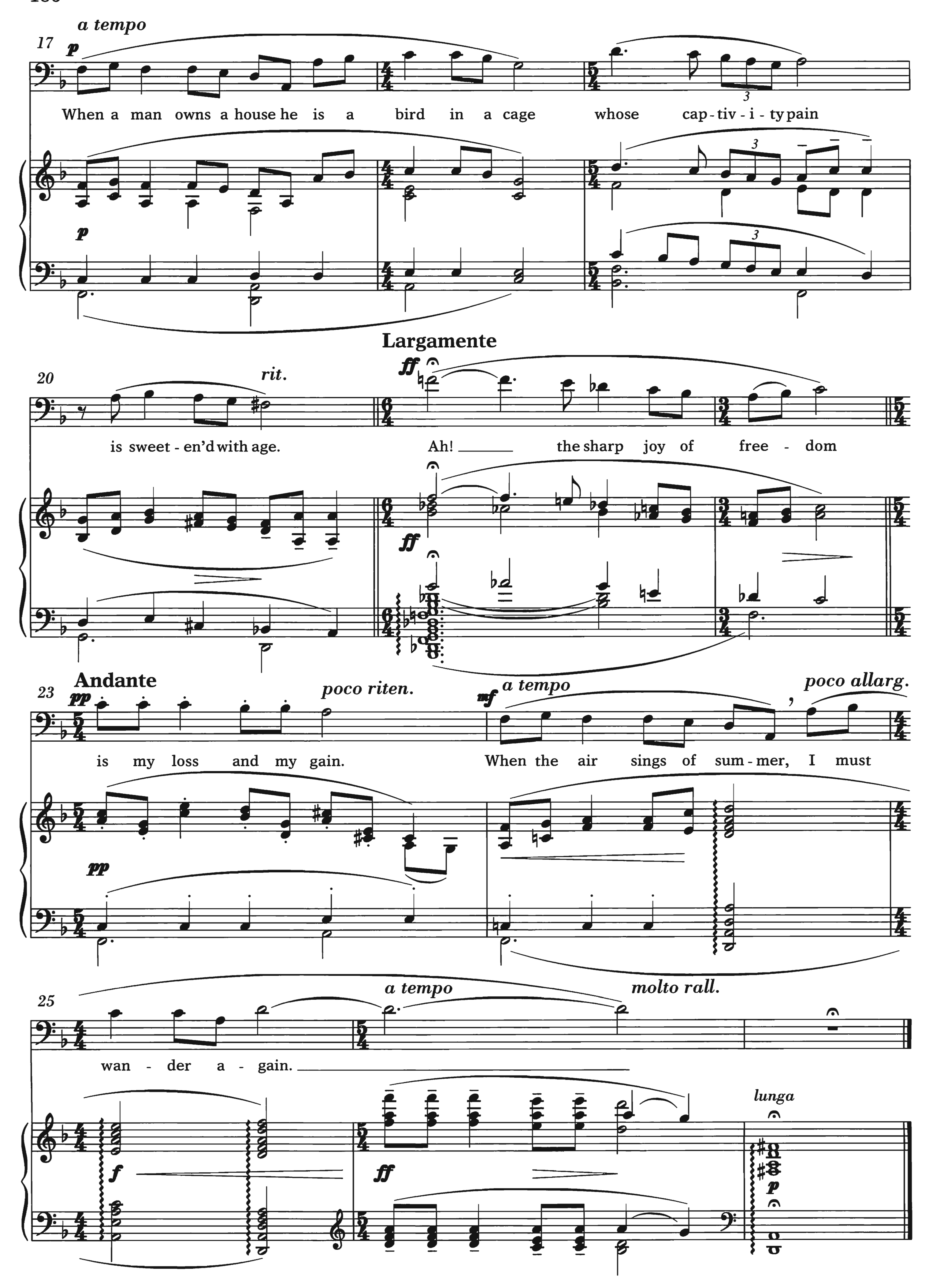



18
ppp
cresc.
poco accel.
f
can you will you shall you may you might you would you hear me,
cresc.
22
a tempo
p
mp
mf
when they have lost and won, when they have won and lost, when words are bit-ter and
f
p
mp
26
f
ff
snow is white, An - gel More, come to me
mf
f
30
mp
mp
and we will leave to - geth-er.
mp
mf
p
pp
p

When the air sings of summer
(Bob's Aria)
from
THE OLD MAID AND THE THIEF

Gian Carlo Menotti
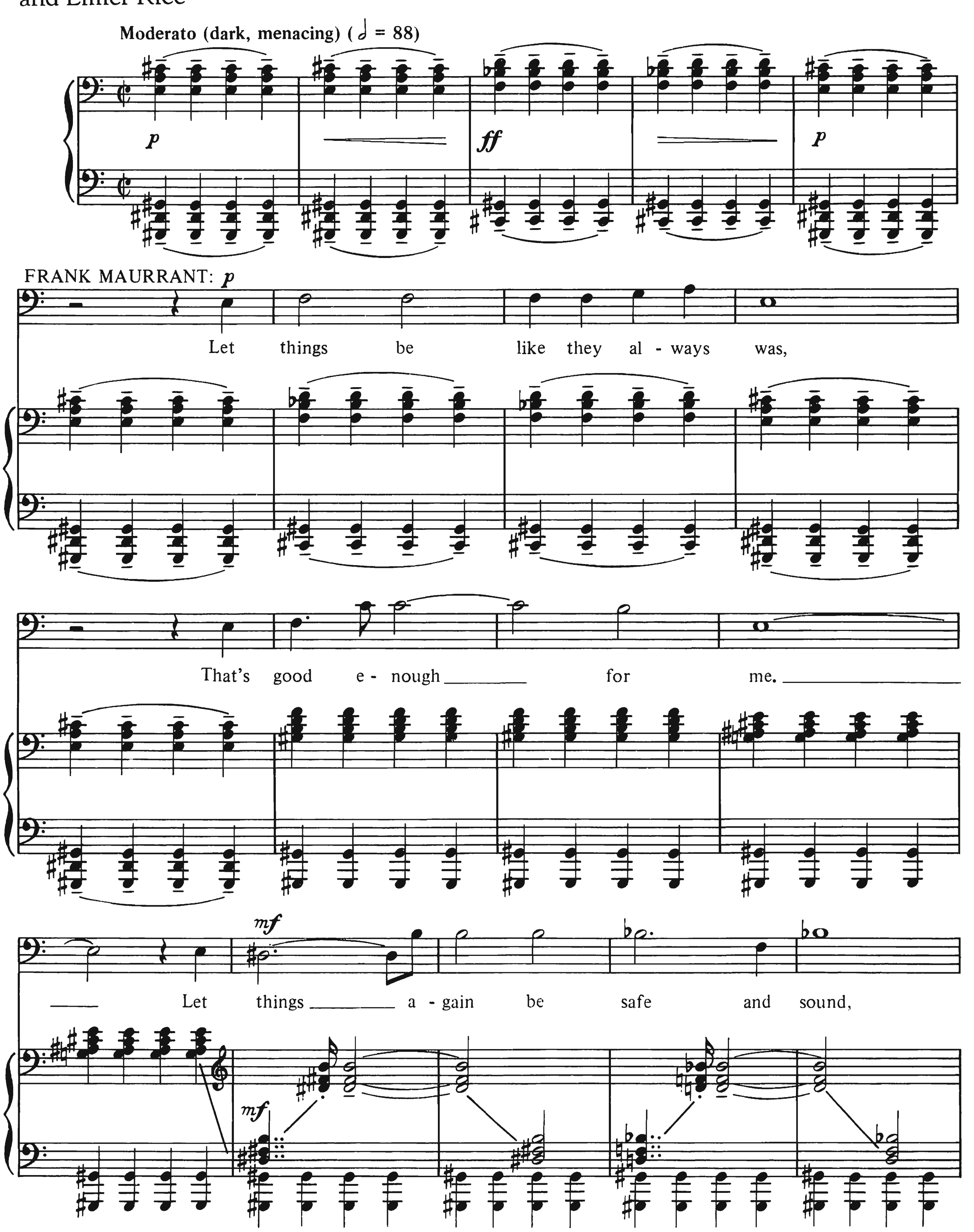



a tempo
8
When the air sings of sum-mer I must wan - der a - gain.
p
f
11
mp
First you wan - der in youth and joy then you'll wan - der to still the fears
p
13
in an old heart.
f ma dolce
First you wan - der to find your love,
f ma dolce
15
rall.
then you'll wan - der to hide your tears, for a wand'-rer must de - part.
mf
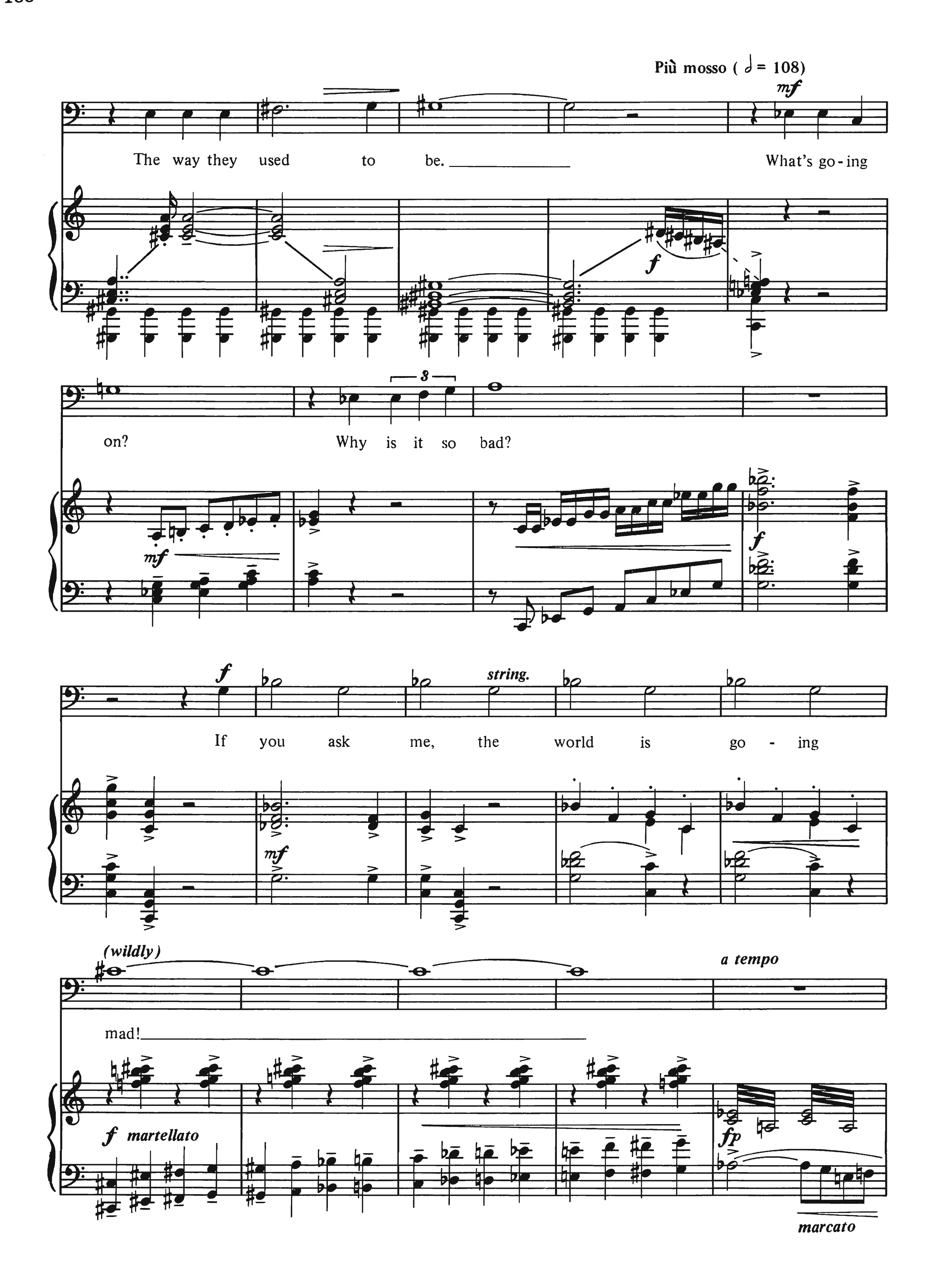

a tempo
17
When a man owns a house he is a bird in a cage whose cap-tiv-i-ty pain
Largamente
rit.
20
is sweet-en'd with age. Ah! the sharp joy of free-dom
Andante
poco riten.
a tempo
poco allarg.
23
is my loss and my gain. When the air sings of sum-mer, I must
a tempo
molto rall.
25
wan-der a-gain.
lunga

Let things be like they always was
from
STREET SCENE
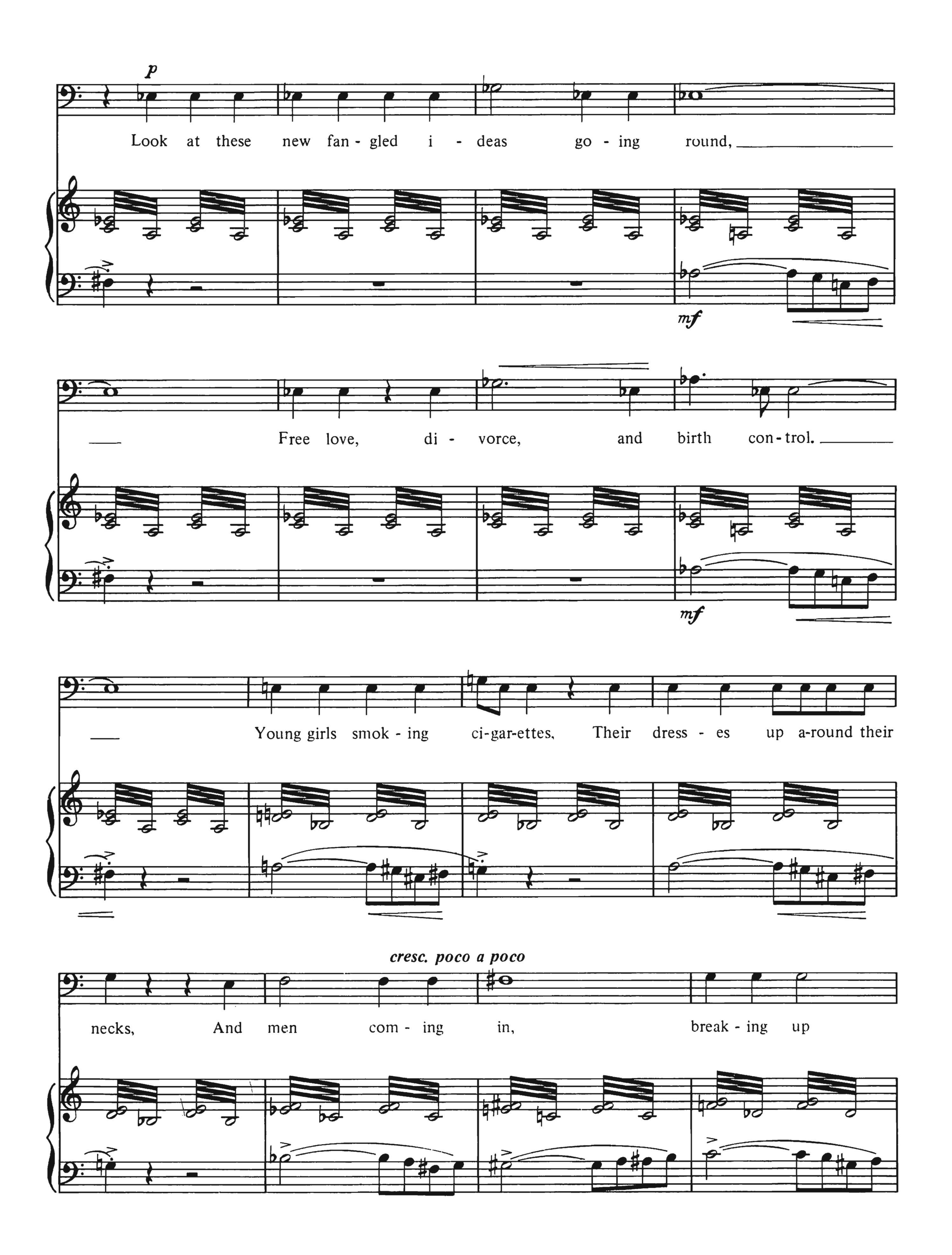
Langston Hughes
and Elmer Rice
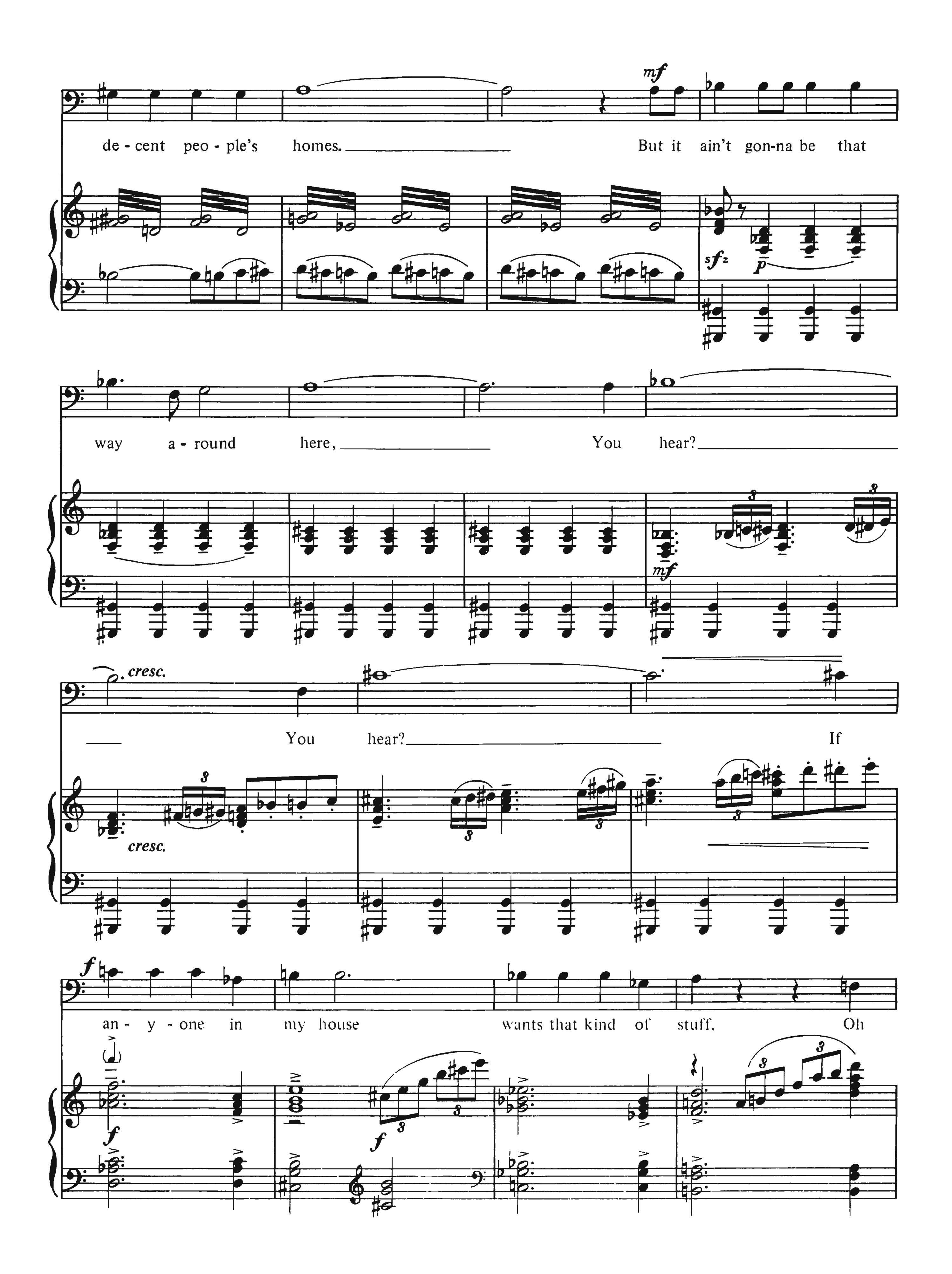
Kurt Weill
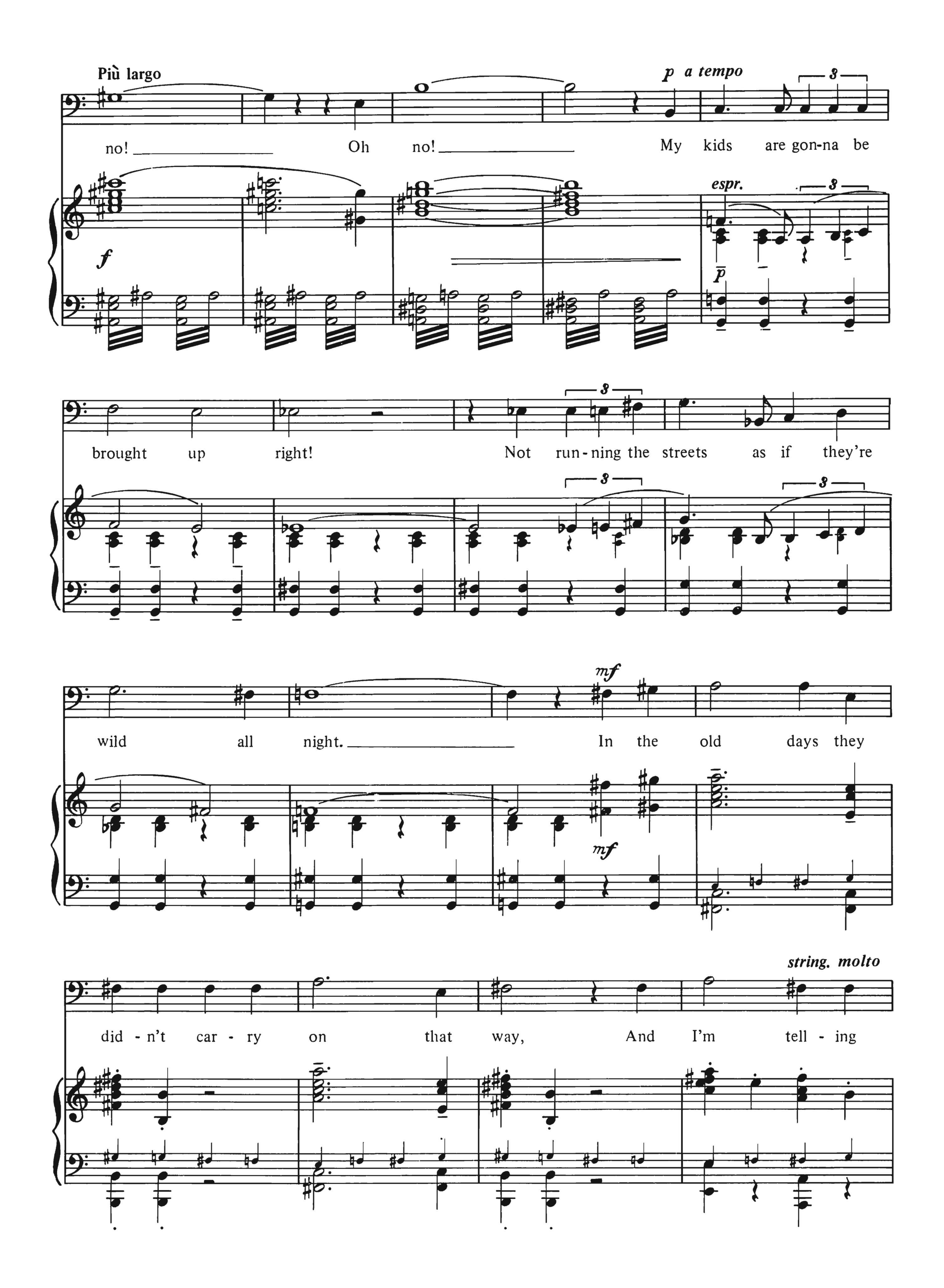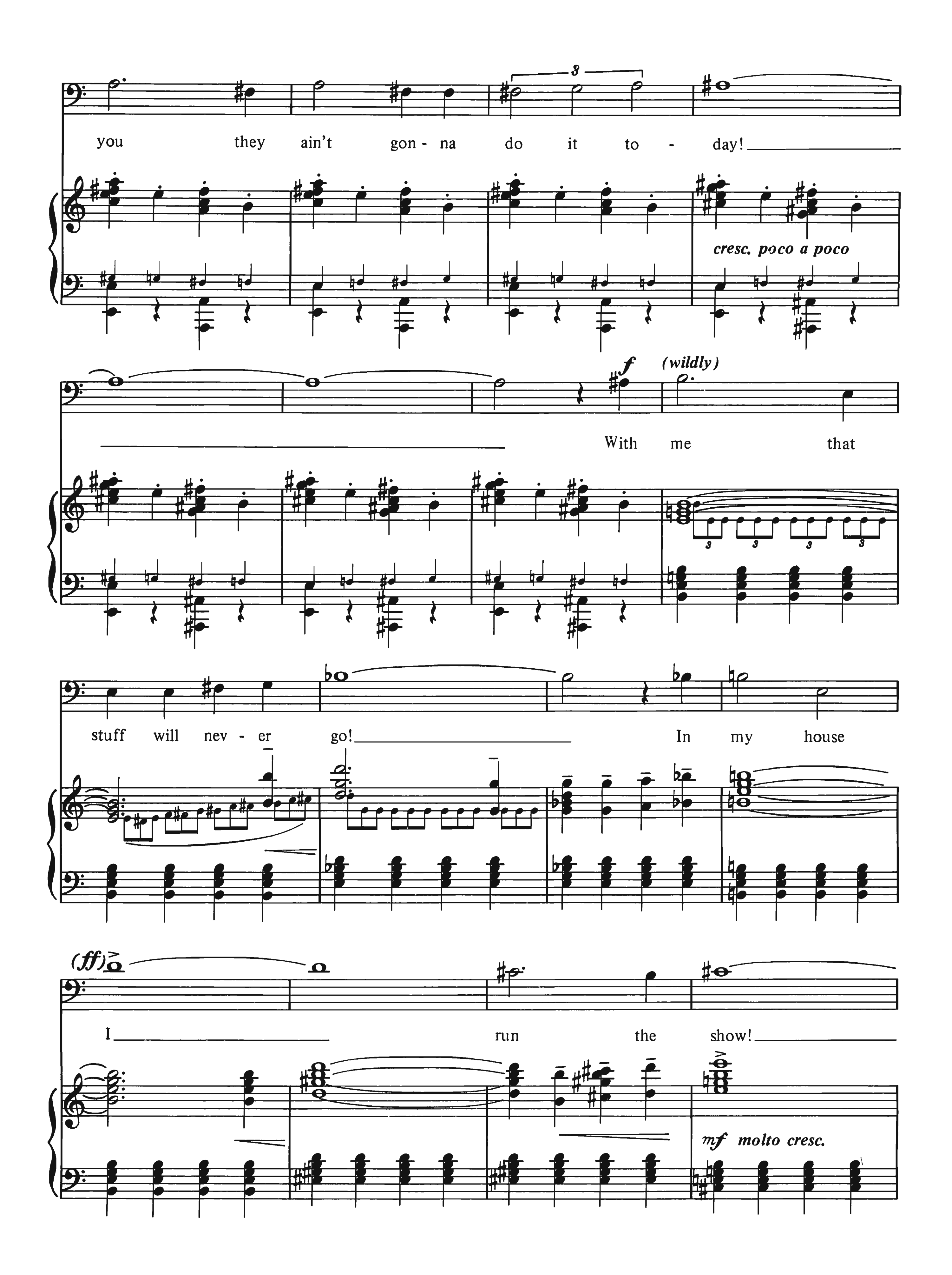




Più mosso (𝅗𝅥 = 108)
mf
The way they used to be.
What's go-ing
f
on?
Why is it so bad?
3
mf
f
If you ask me, the world is go - ing
string.
mf
(wildly)
mad!
a tempo
f martellato
fp
marcato
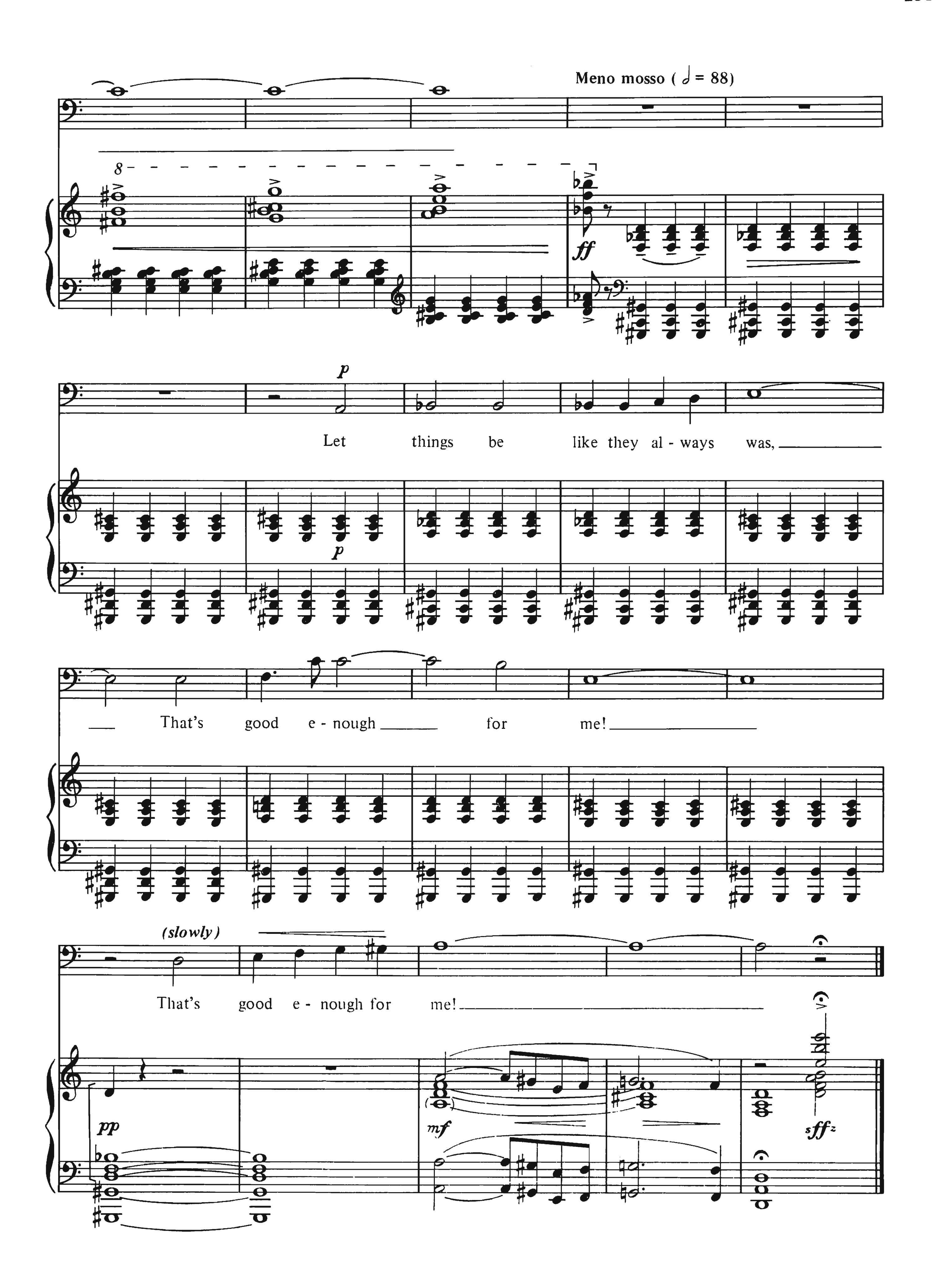

p
Look at these new fan-gled i-deas go-ing round,
Free love, di-vorce, and birth con-trol.
Young girls smok-ing ci-gar-ettes, Their dress-es up a-round their
necks, And men com-ing in, break-ing up
mf
mf
cresc. poco a poco


mf
de - cent peo - ple's homes.
But it ain't gon-na be that
sfz
p
way a - round here,
You hear?
mf
cresc.
You hear?
If
cresc.
f
an - y - one in my house wants that kind of stuff.
Oh
f
f


Più largo
p a tempo
no! Oh no! My kids are gon-na be
f
espr.
p
brought up right! Not run-ning the streets as if they're
wild all night. In the old days they
mf
mf
string. molto
did - n't car - ry on that way, And I'm tell - ing
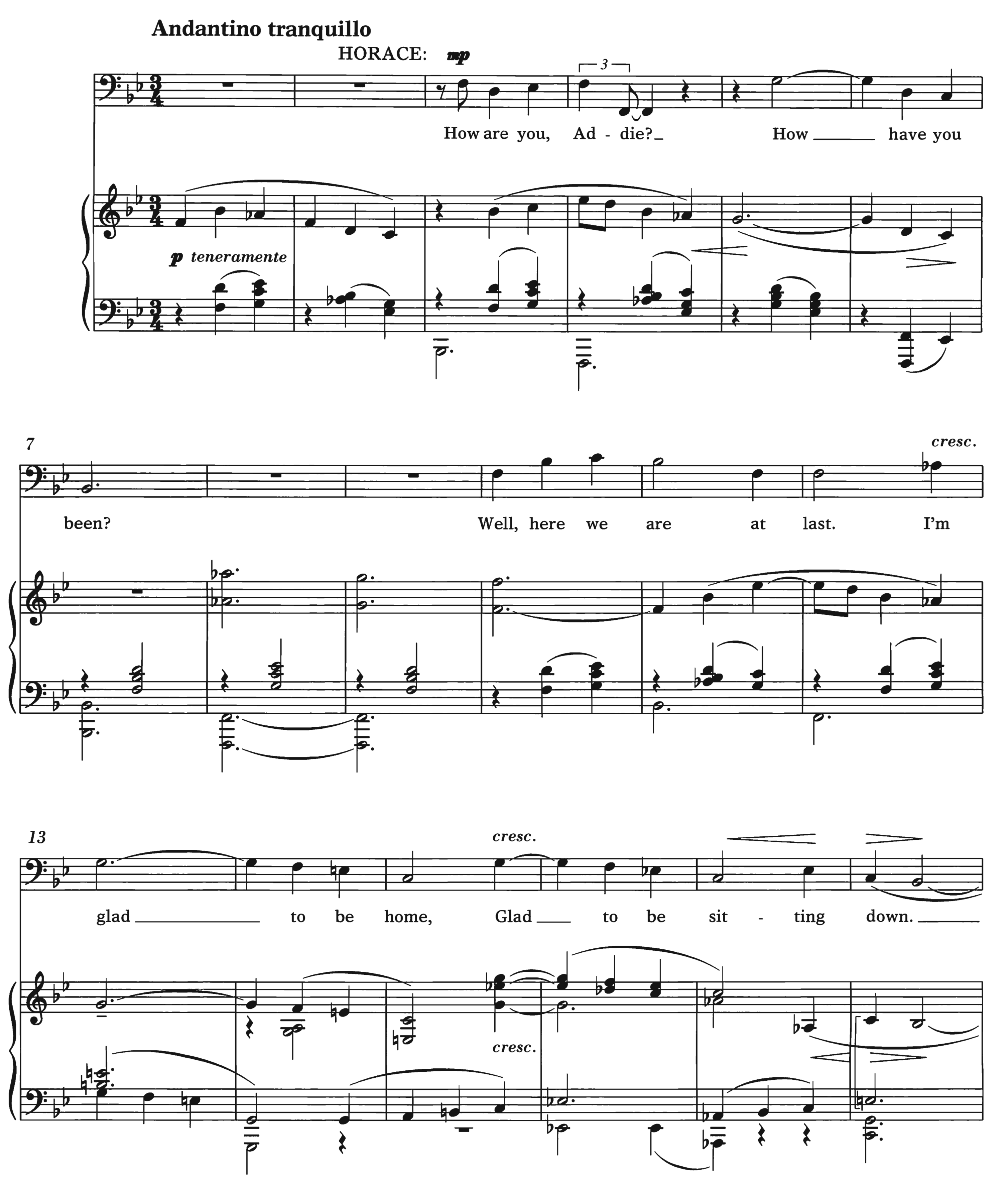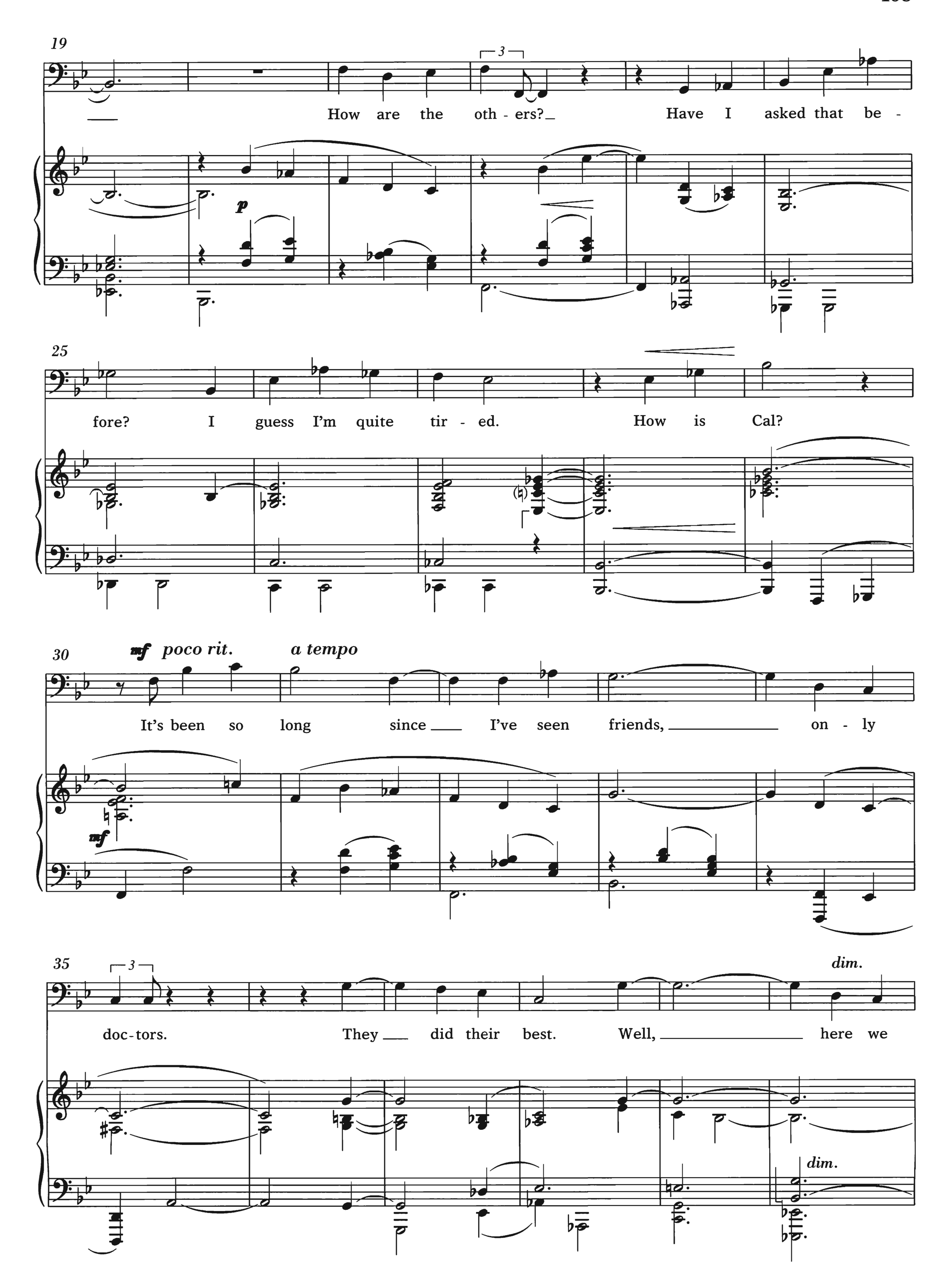


you they ain't gon - na do it to - day!
cresc. poco a poco
f (wildly)
With me that
stuff will nev - er go!
In my house
(ff)
I
run the show!
mf molto cresc.
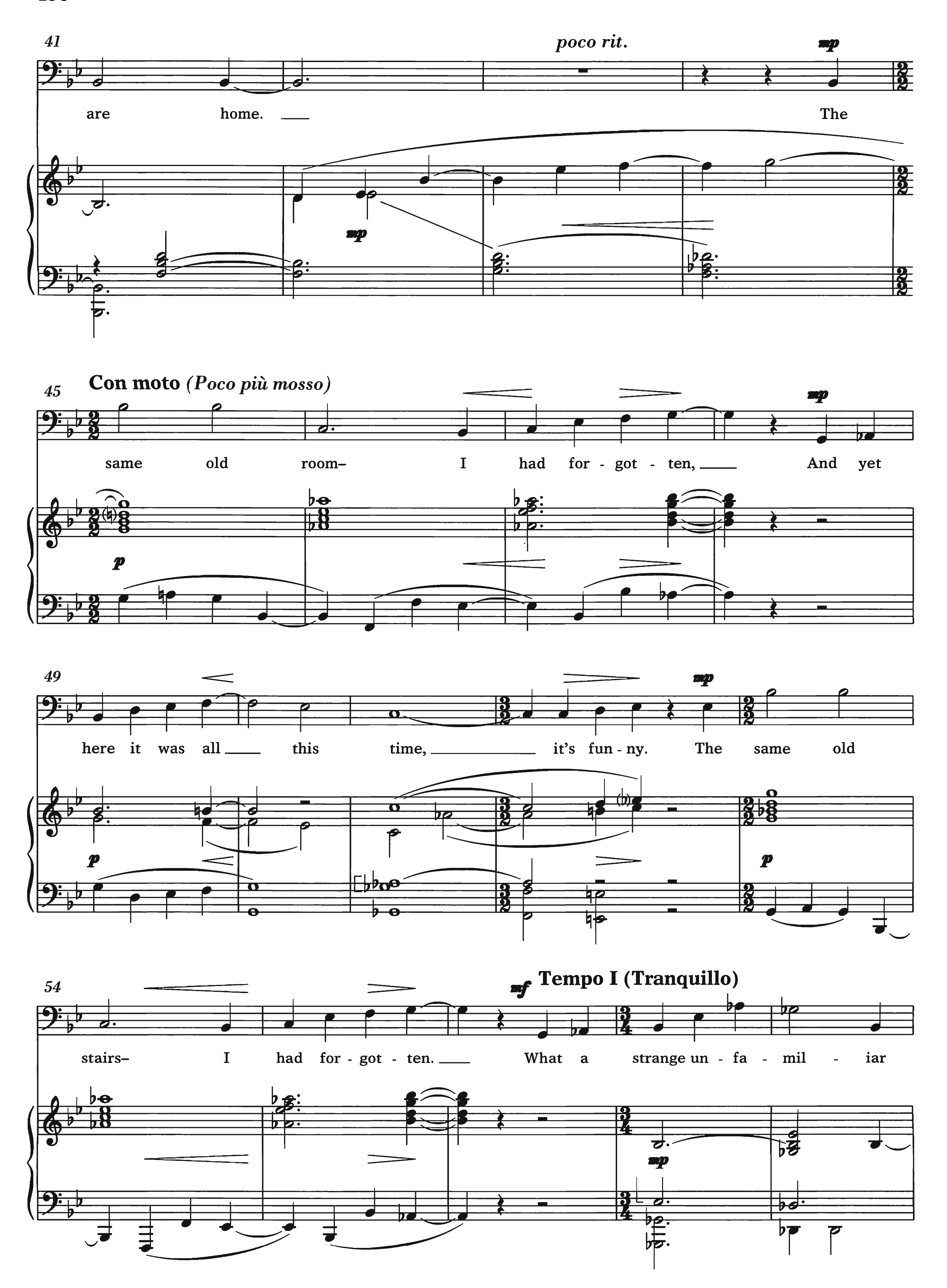

Meno mosso (𝅗𝅥 = 88)
Let things be like they al - ways was,
That's good e - nough for me!
(slowly)
That's good e - nough for me!
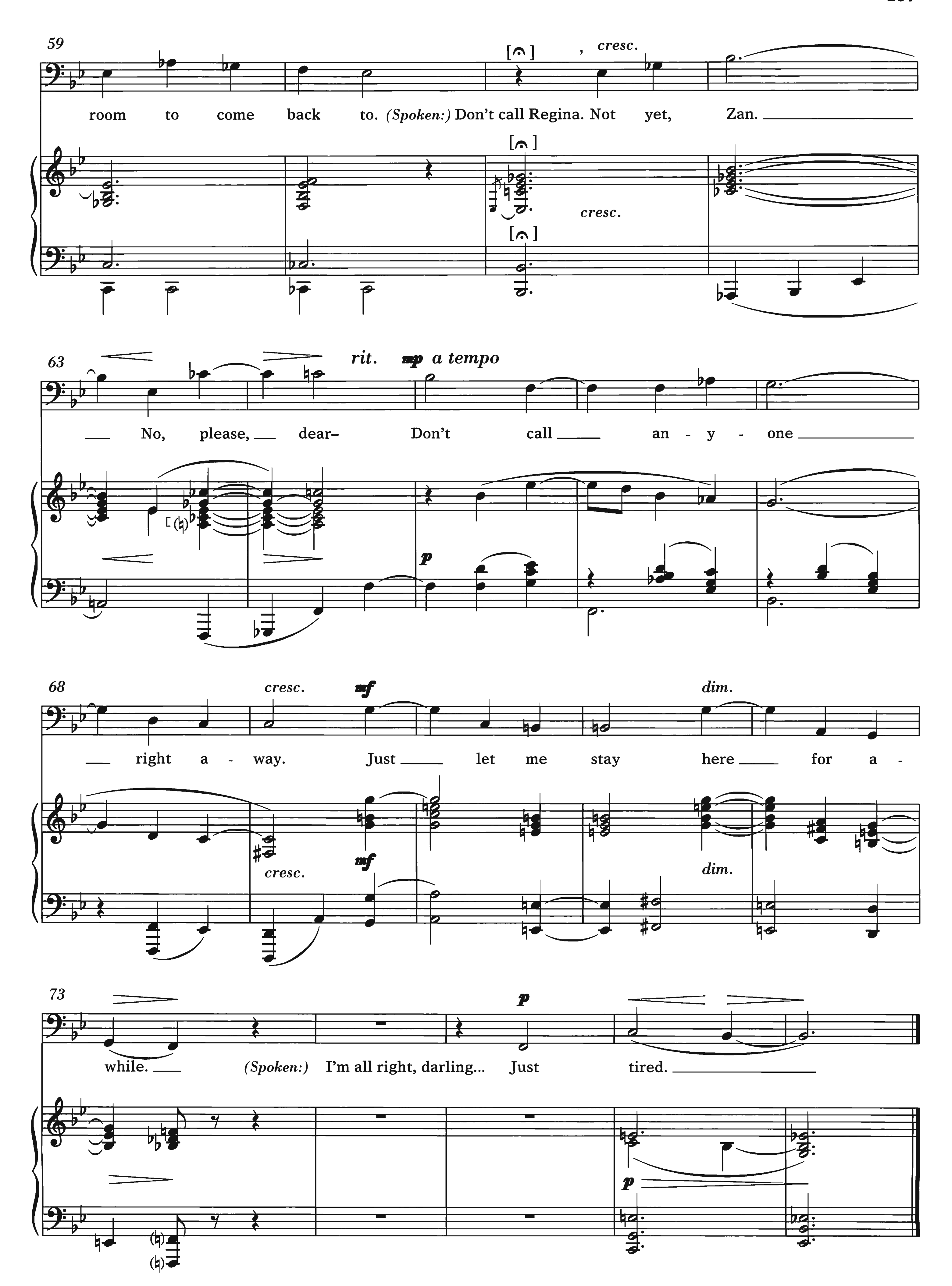
Horace's Aria
from
REGINA

Marc Blitzstein
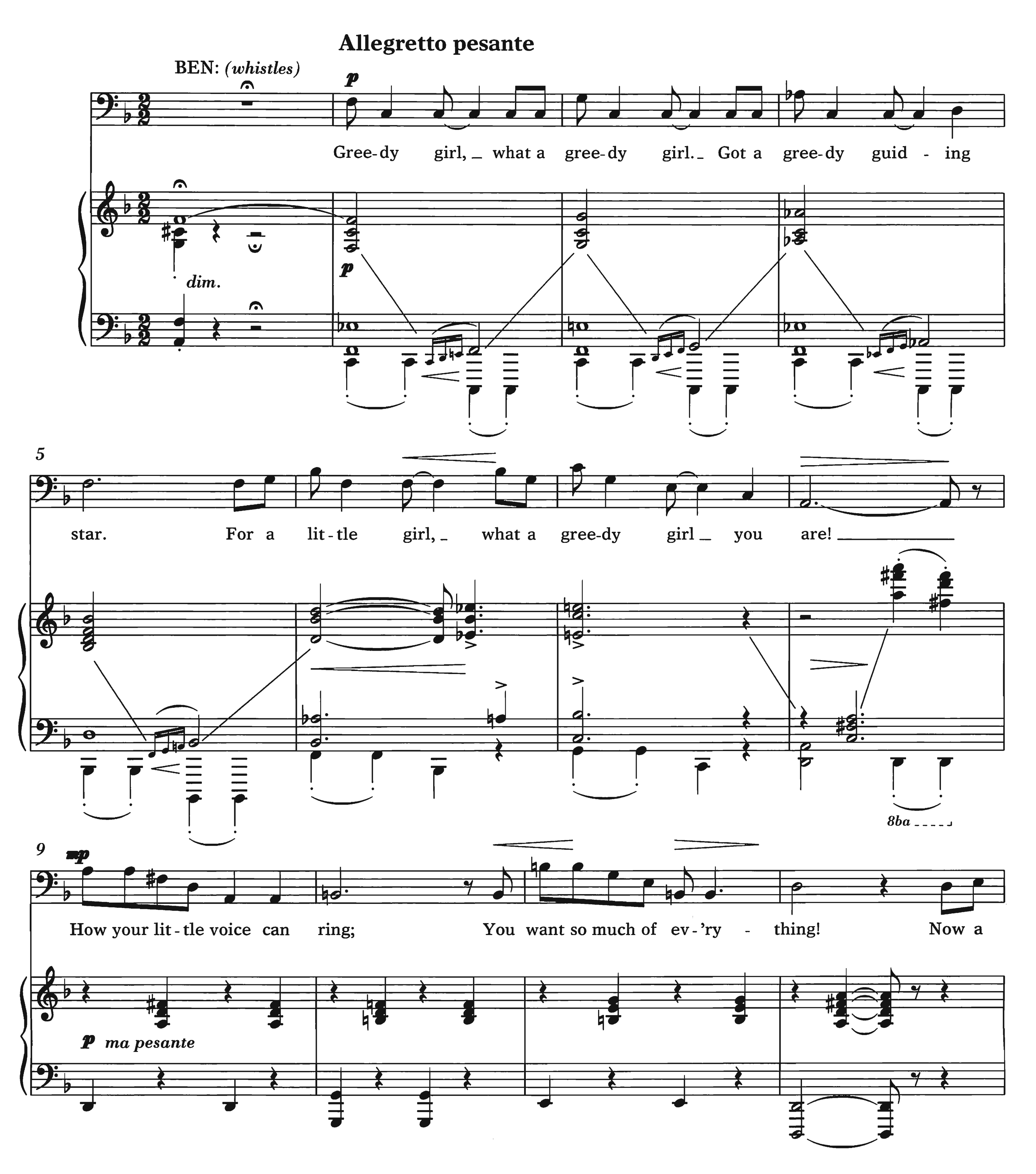



19
How are the oth - ers? Have I asked that be -
p
25
fore? I guess I'm quite tir - ed. How is Cal?
30
mf poco rit. a tempo
It's been so long since I've seen friends, on - ly
mf
35
dim.
doc-tors. They did their best. Well, here we
dim.
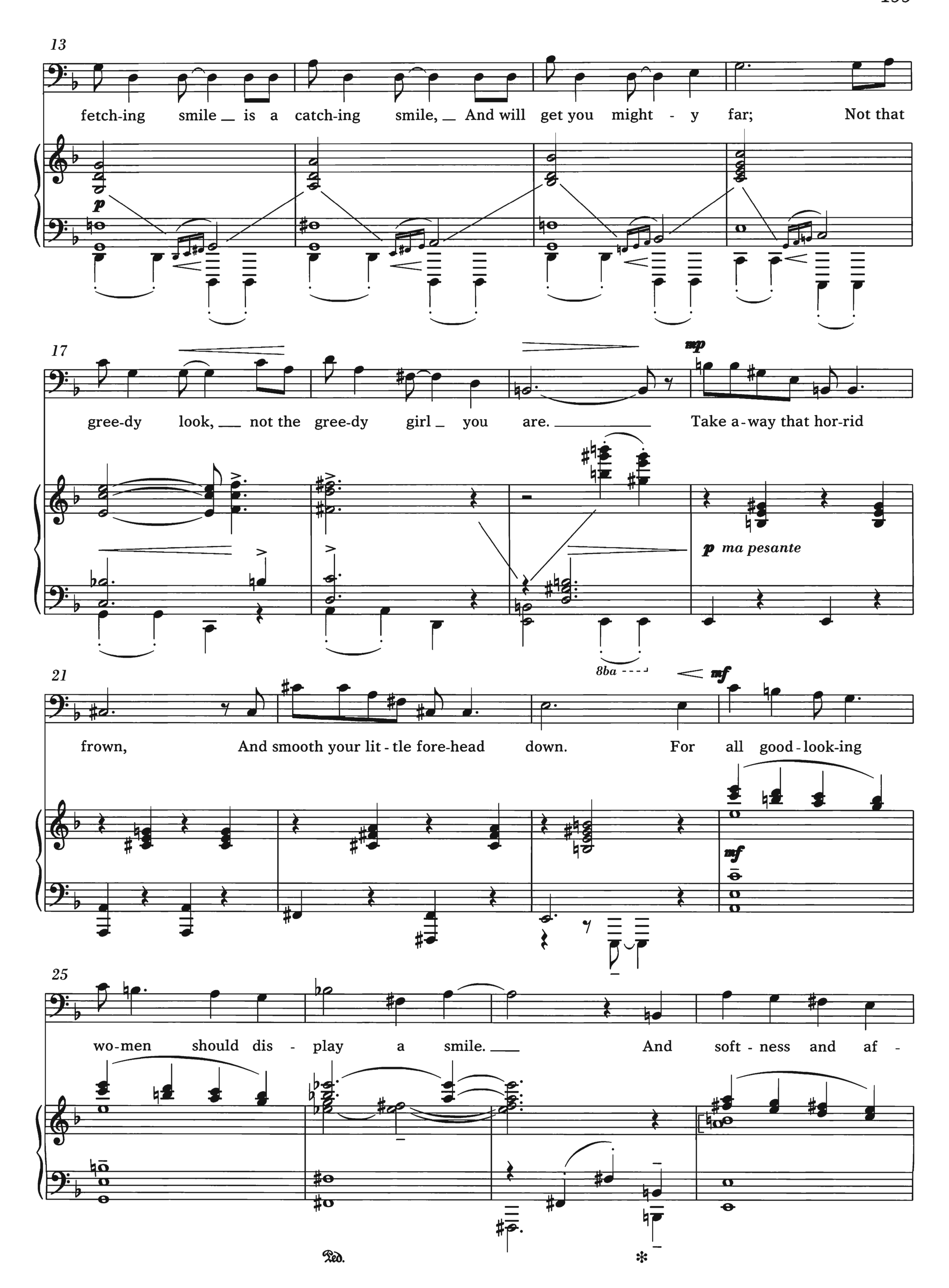

41
poco rit.
mp
are home. The
mp
45
Con moto (Poco più mosso)
mp
same old room– I had for - got - ten, And yet
p
49
mp
here it was all this time, it's fun - ny. The same old
p
p
54
mf
Tempo I (Tranquillo)
stairs– I had for - got - ten. What a strange un - fa - mil - iar
mp
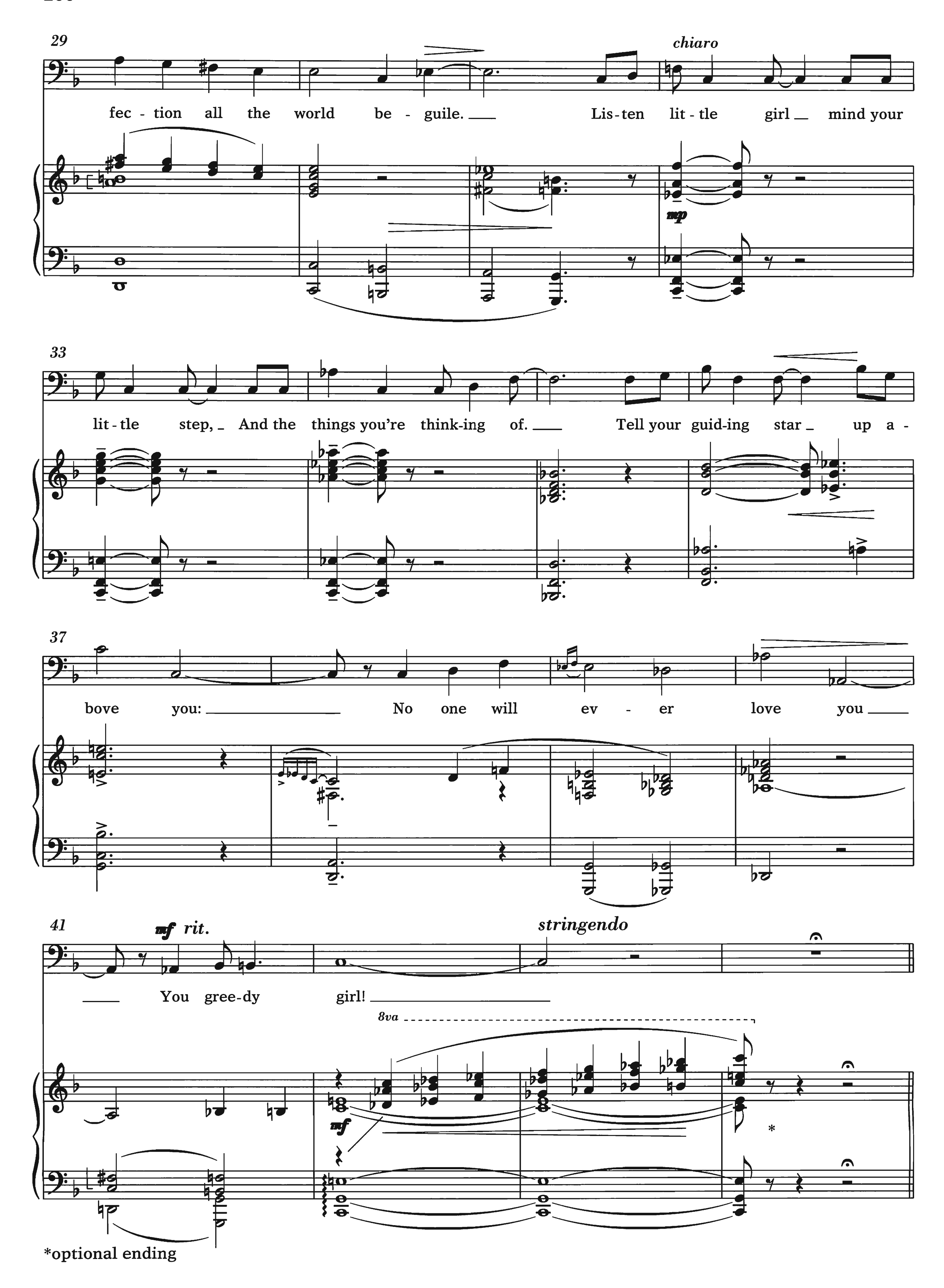

59
[𝄐]
, cresc.
room to come back to. (Spoken:) Don't call Regina. Not yet, Zan.
cresc.
63
rit.
mp a tempo
No, please, dear– Don't call an - y - one
p
68
cresc.
mf
dim.
right a - way. Just let me stay here for a -
73
p
while. (Spoken:) I'm all right, darling... Just tired.

Greedy Girl
from
REGINA
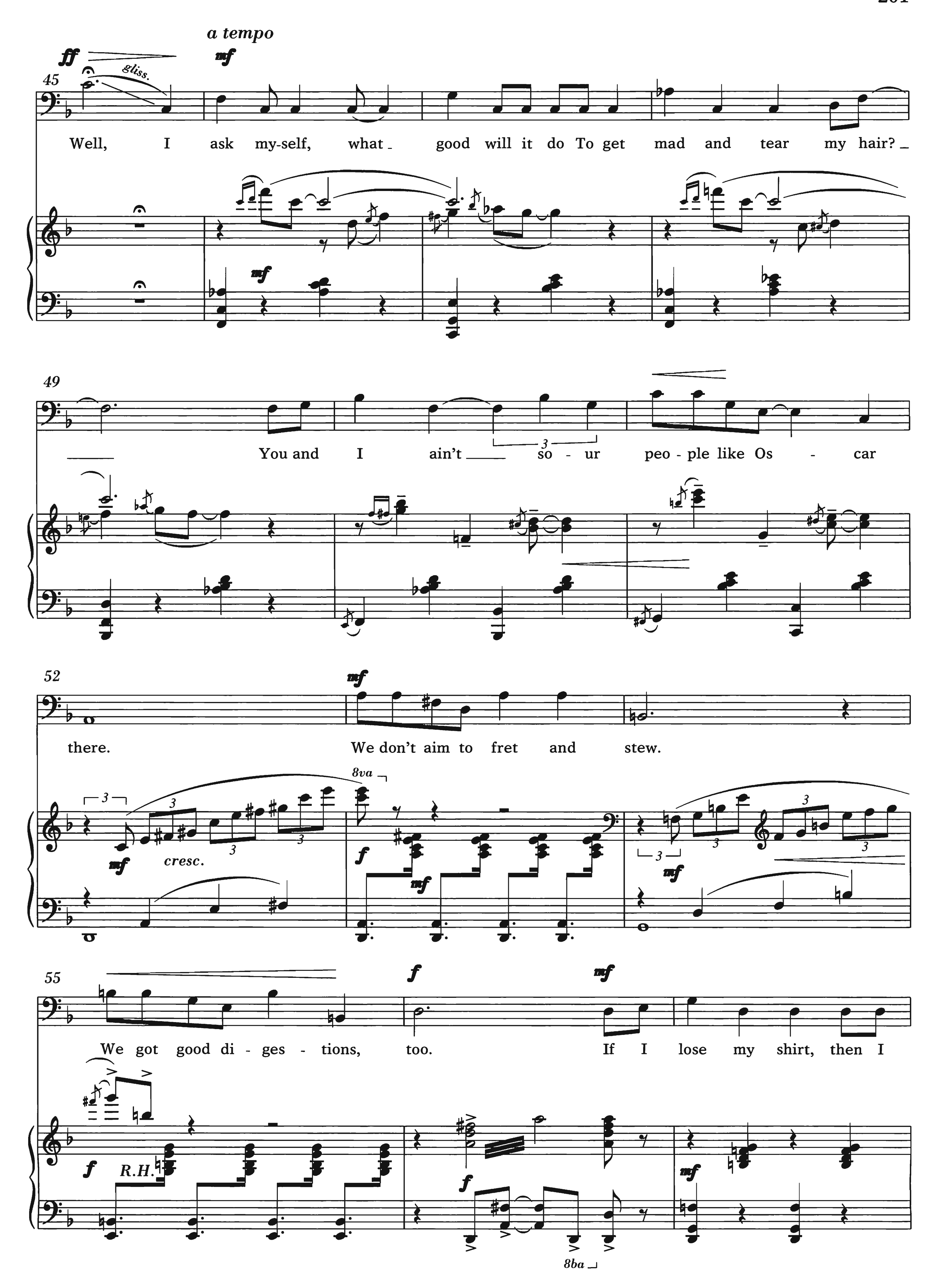
Marc Blitzstein
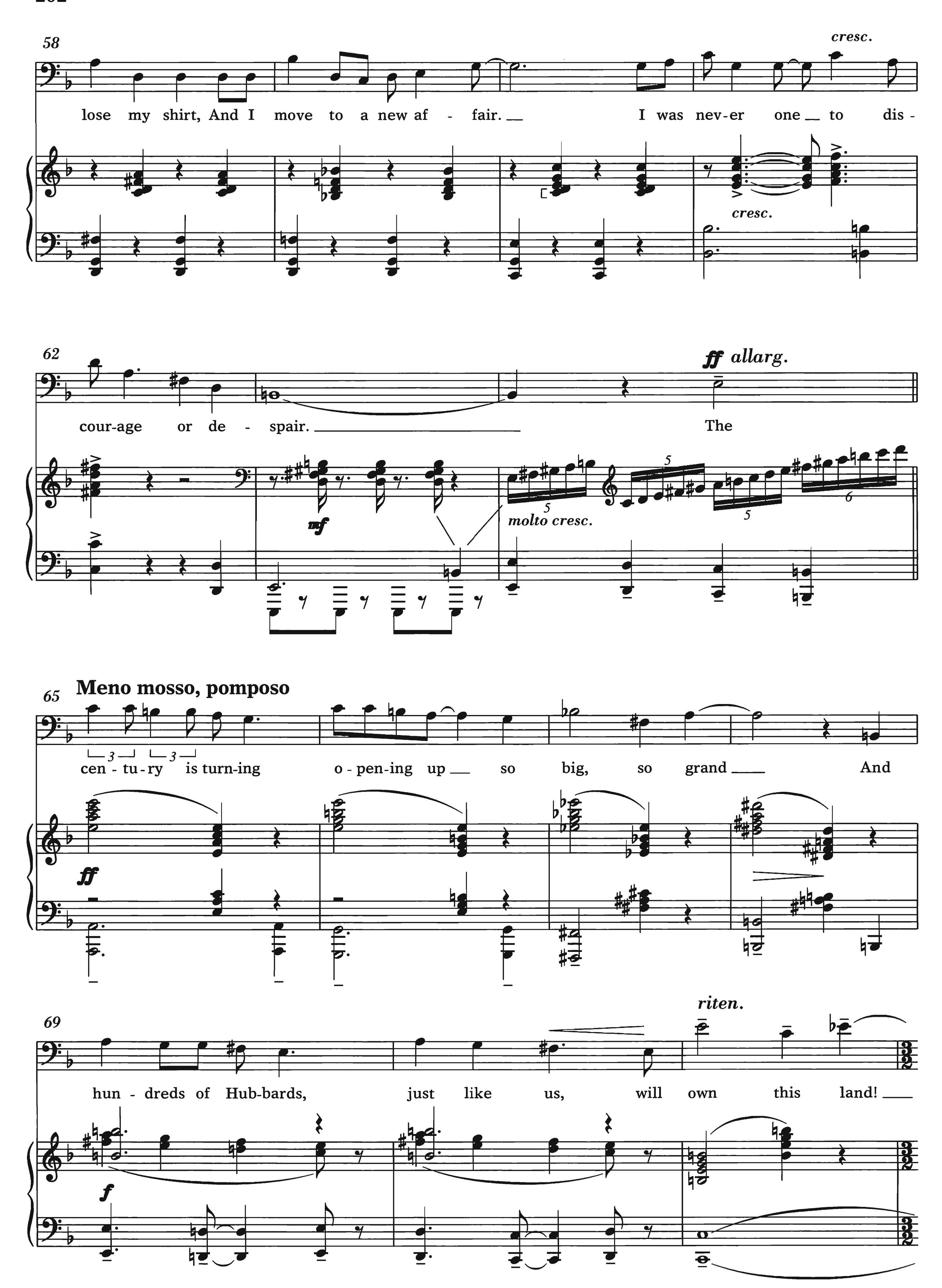



13
fetch-ing smile is a catch-ing smile, And will get you might - y far; Not that
p
17
gree-dy look, not the gree-dy girl you are. Take a-way that hor-rid
mp
p ma pesante
8ba
21
frown, And smooth your lit - tle fore-head down. For all good-look-ing
mf
mf
25
wo-men should dis - play a smile. And soft - ness and af -
Ped.
*
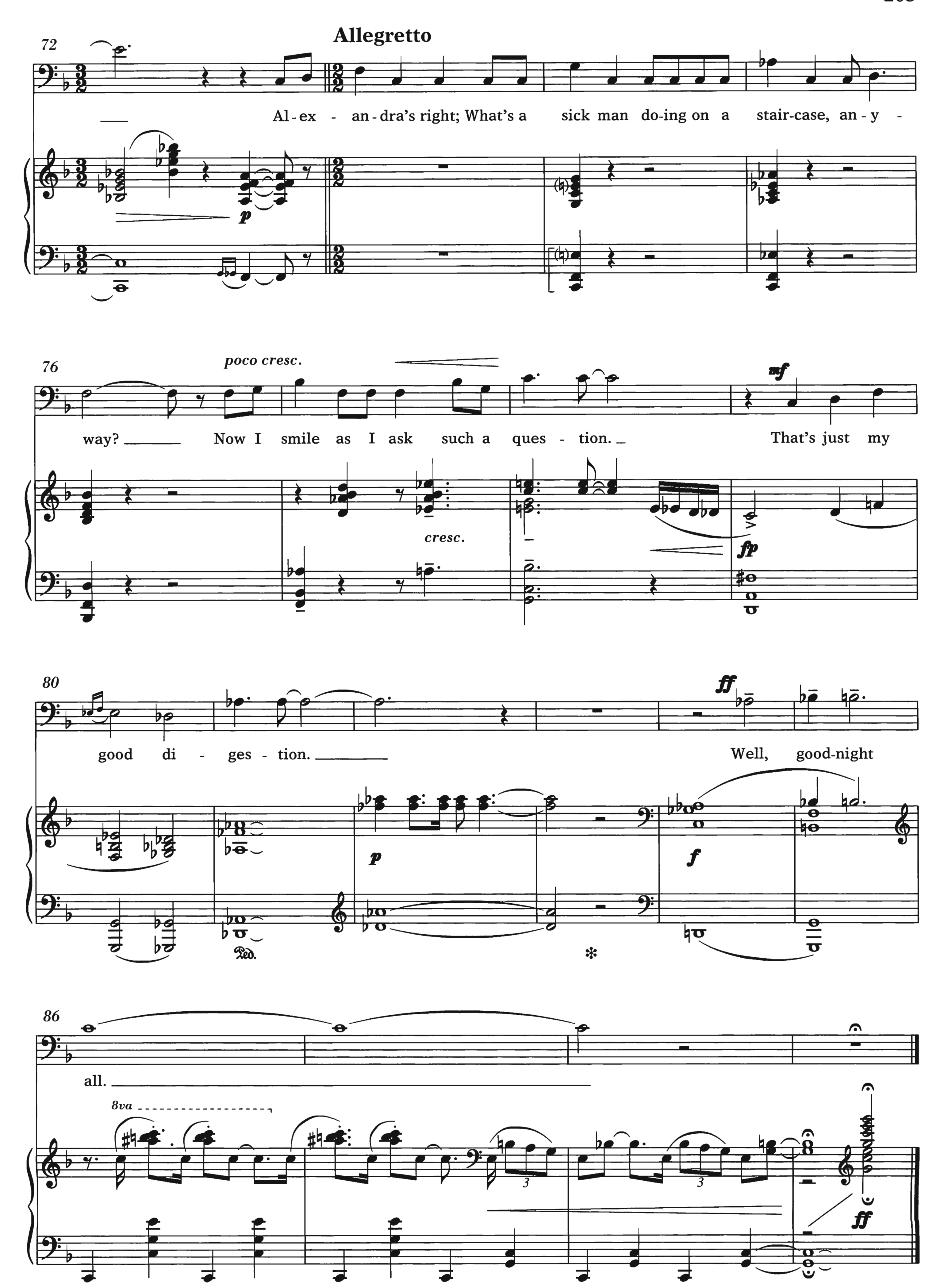


*optional ending
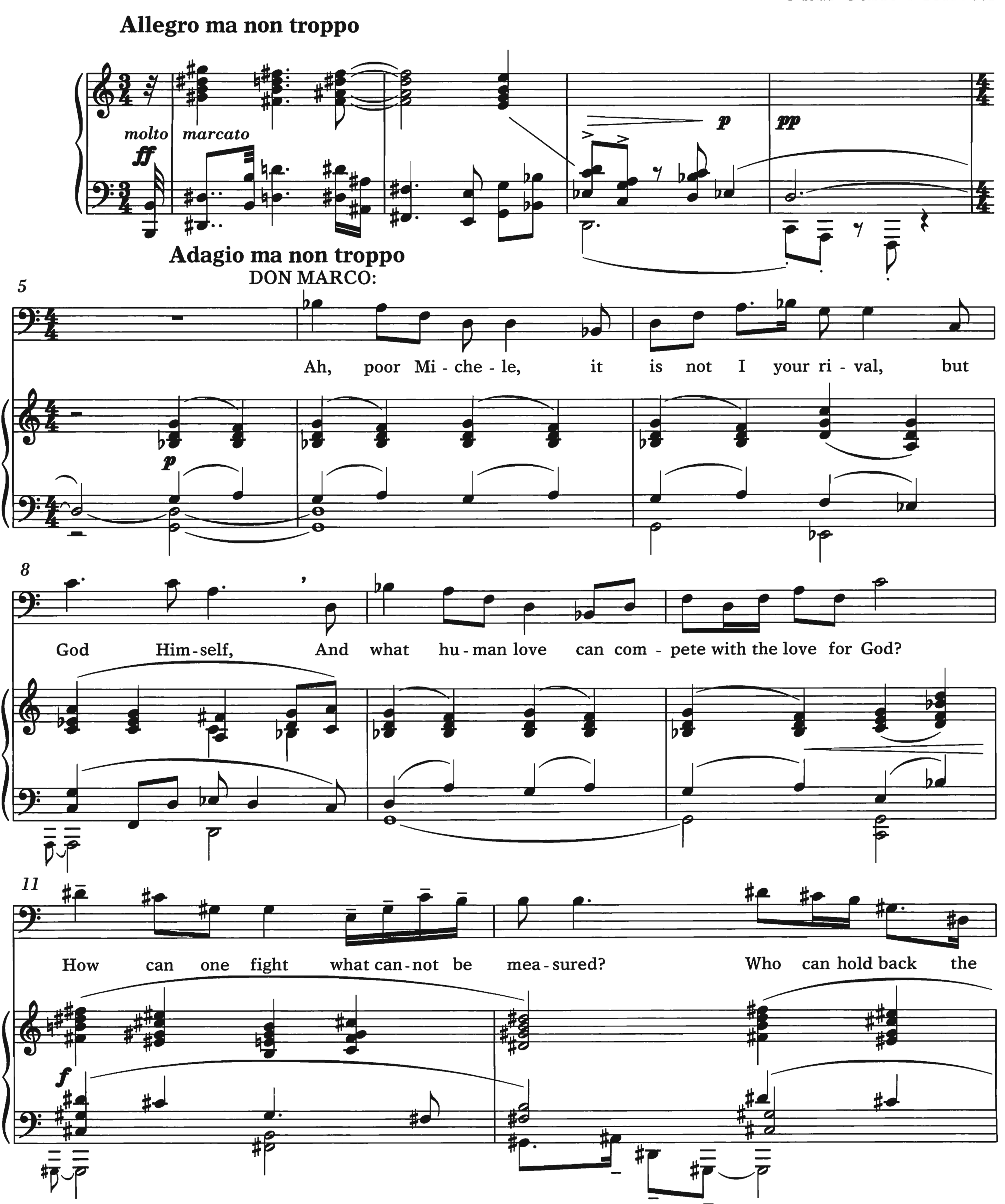


a tempo
ff
mf
gliss.
45
Well, I ask my-self, what good will it do To get mad and tear my hair?
49
You and I ain't so - ur peo - ple like Os - car
3
52
there. We don't aim to fret and stew.
8va
mf
cresc.
f
55
We got good di - ges - tions, too. If I lose my shirt, then I
R.H.
8ba
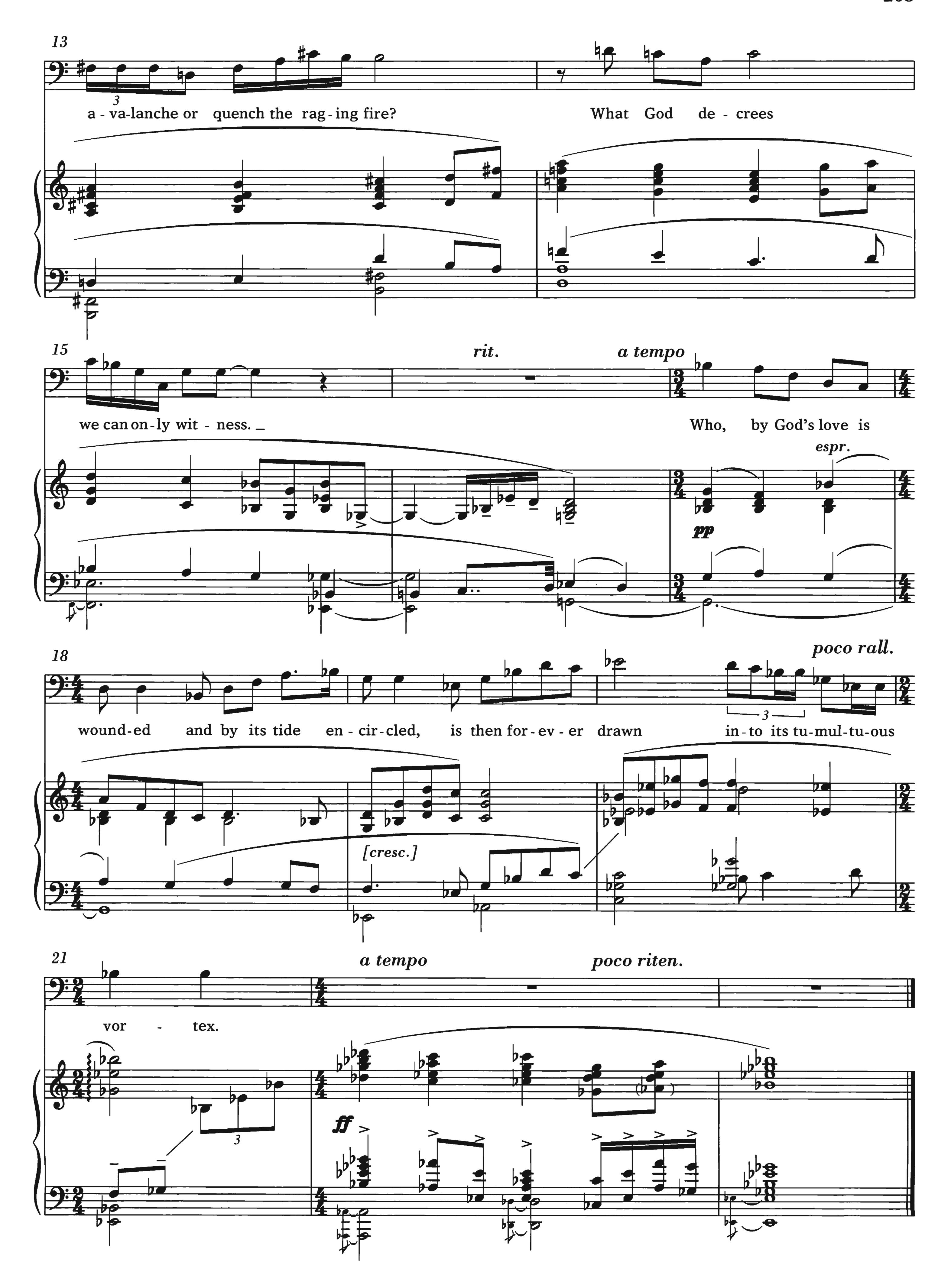

58
cresc.
lose my shirt, And I move to a new af - fair. I was nev-er one to dis -
cresc.
62
ff allarg.
cour-age or de - spair. The
mf
molto cresc.
65 Meno mosso, pomposo
cen - tu - ry is turn-ing o - pen-ing up so big, so grand And
ff
69
riten.
hun - dreds of Hub-bards, just like us, will own this land!
f


72
Allegretto
Al-ex - an-dra's right; What's a sick man do-ing on a stair-case, an-y -
76
poco cresc.
way? Now I smile as I ask such a ques - tion.
cresc.
mf
That's just my
fp
80
good di - ges - tion.
p
f
ff
Well, good-night
Ped.
*
86
all.
8va
ff

Ah, poor Michele
from
THE SAINT OF BLEECKER STREET

Gian Carlo Menotti
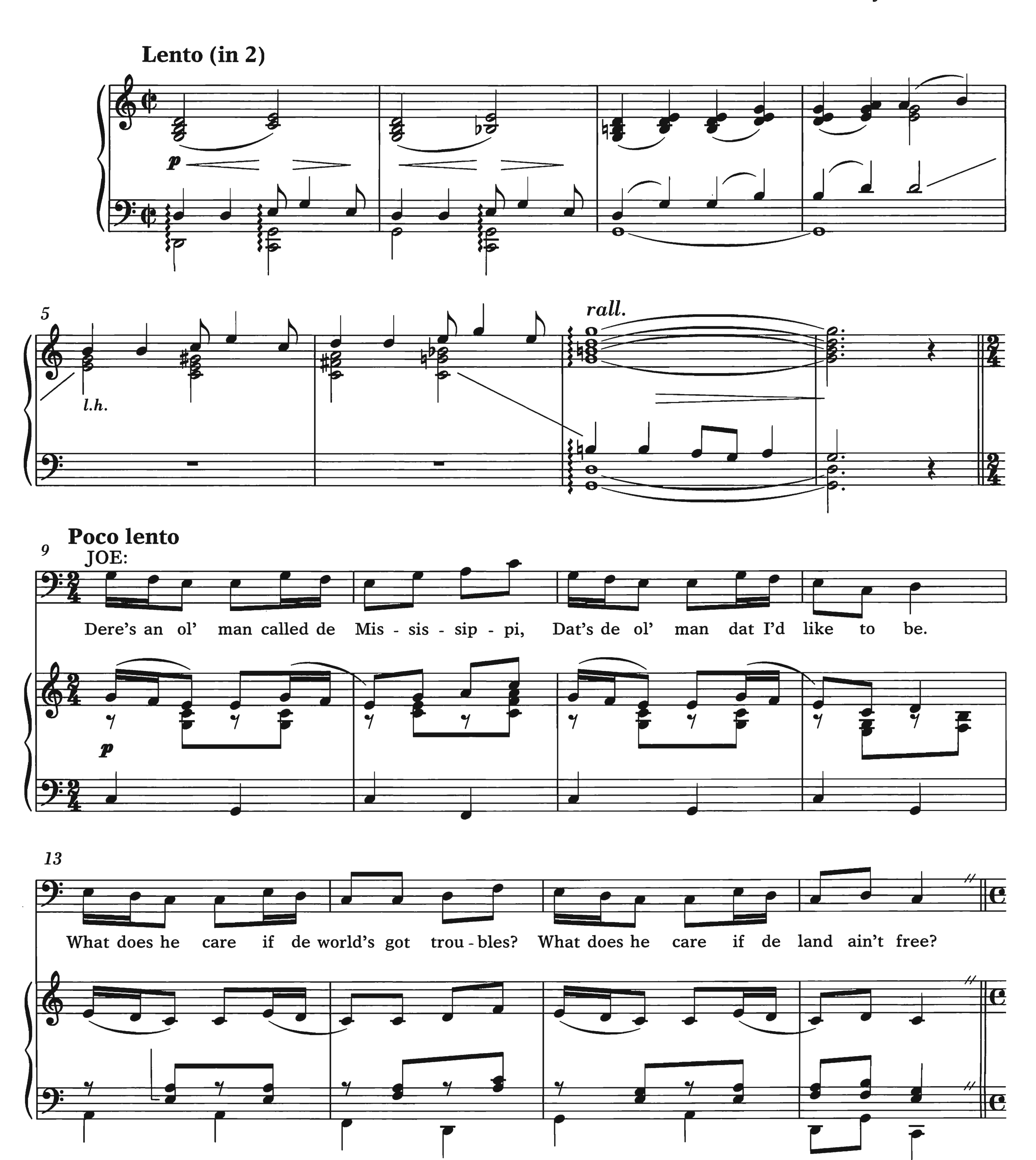



13
a - va-lanche or quench the rag - ing fire?
What God de - crees
15
rit.
a tempo
we can on - ly wit - ness.
Who, by God's love is
espr.
pp
18
poco rall.
wound-ed and by its tide en - cir-cled, is then for - ev - er drawn in - to its tu-mul-tu-ous
[cresc.]
21
a tempo
poco riten.
vor - tex.
ff
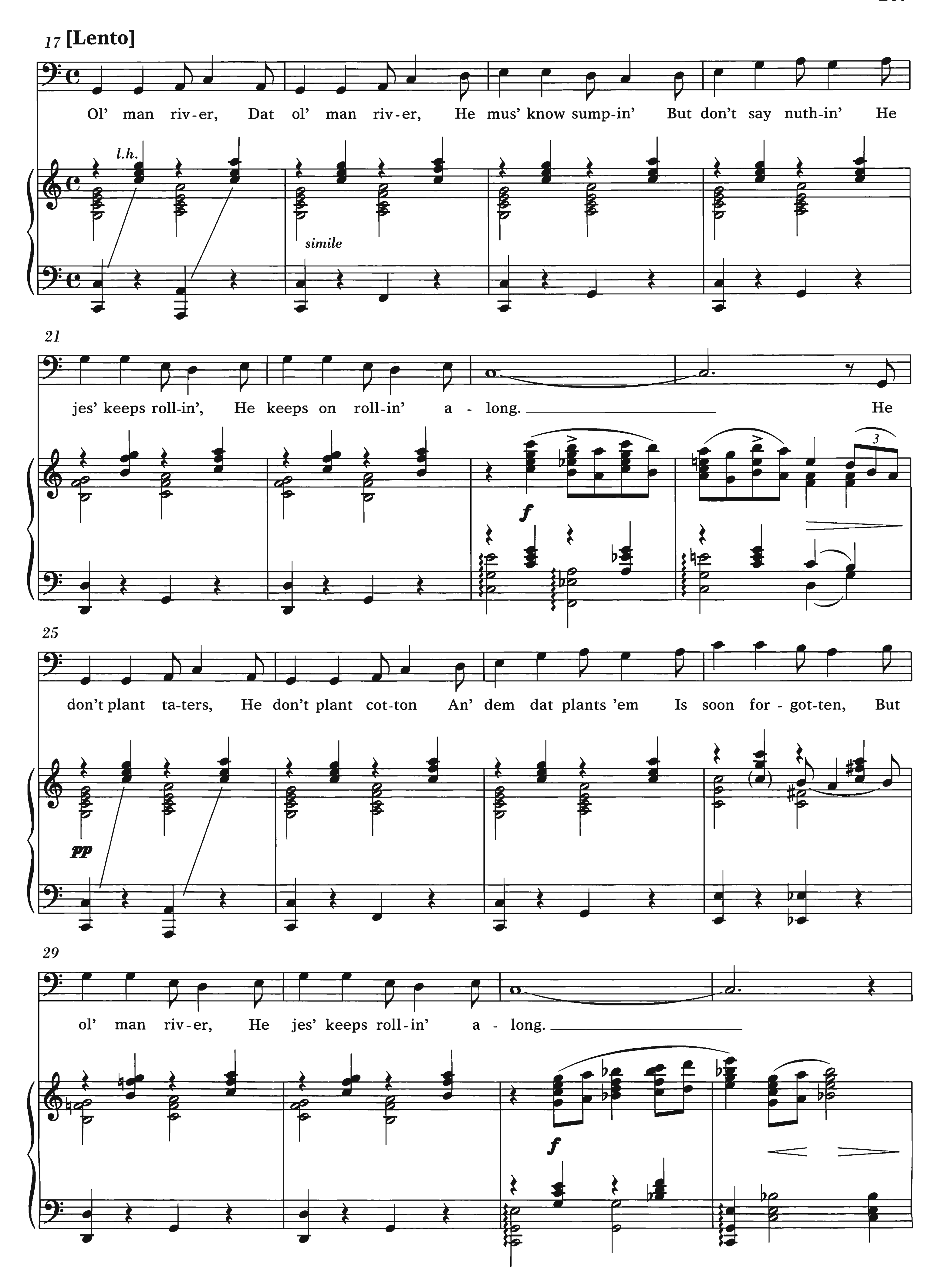
Ol' Man River
from
SHOW BOAT
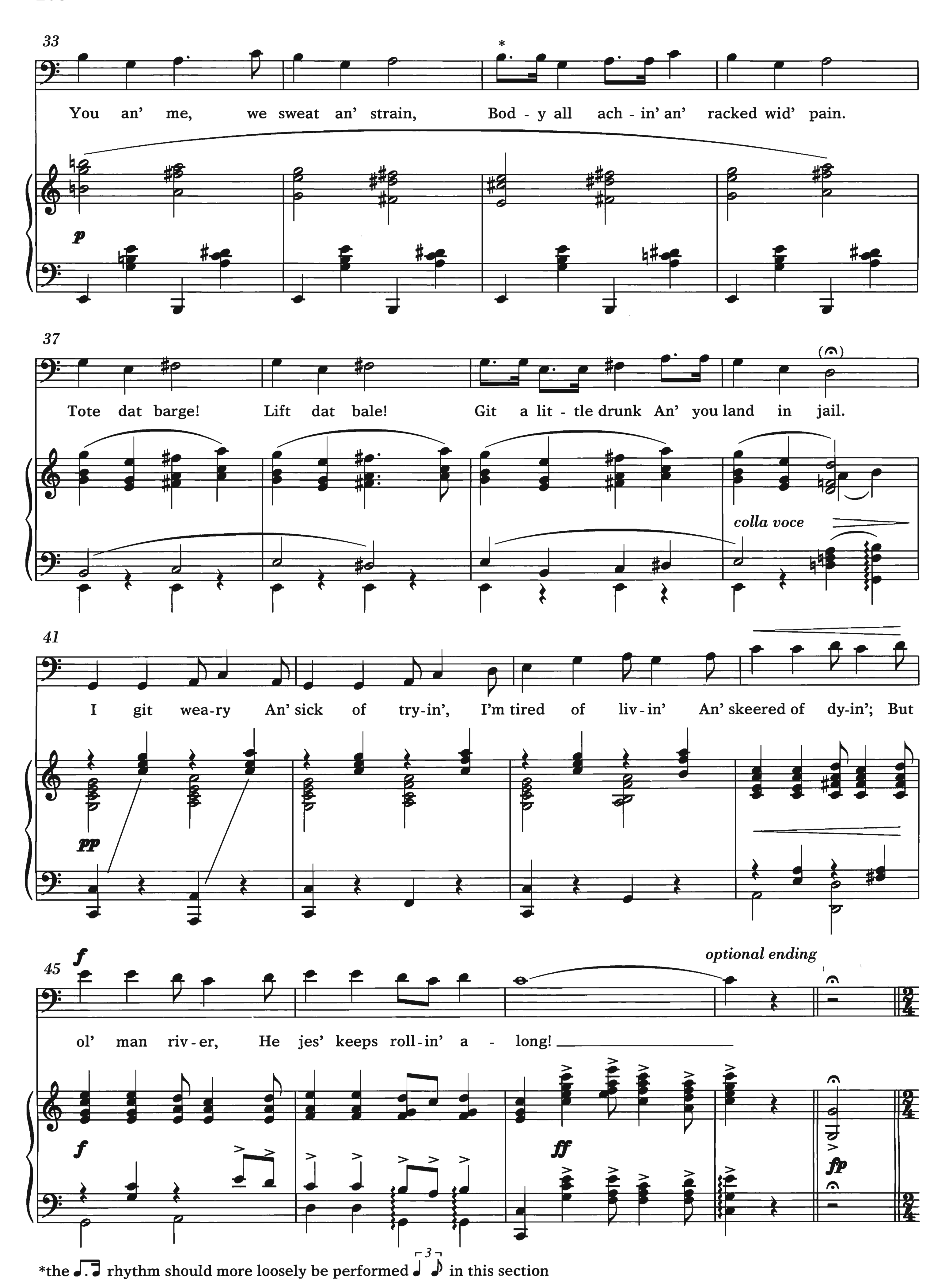
Oscar Hammerstein II

Jerome Kern
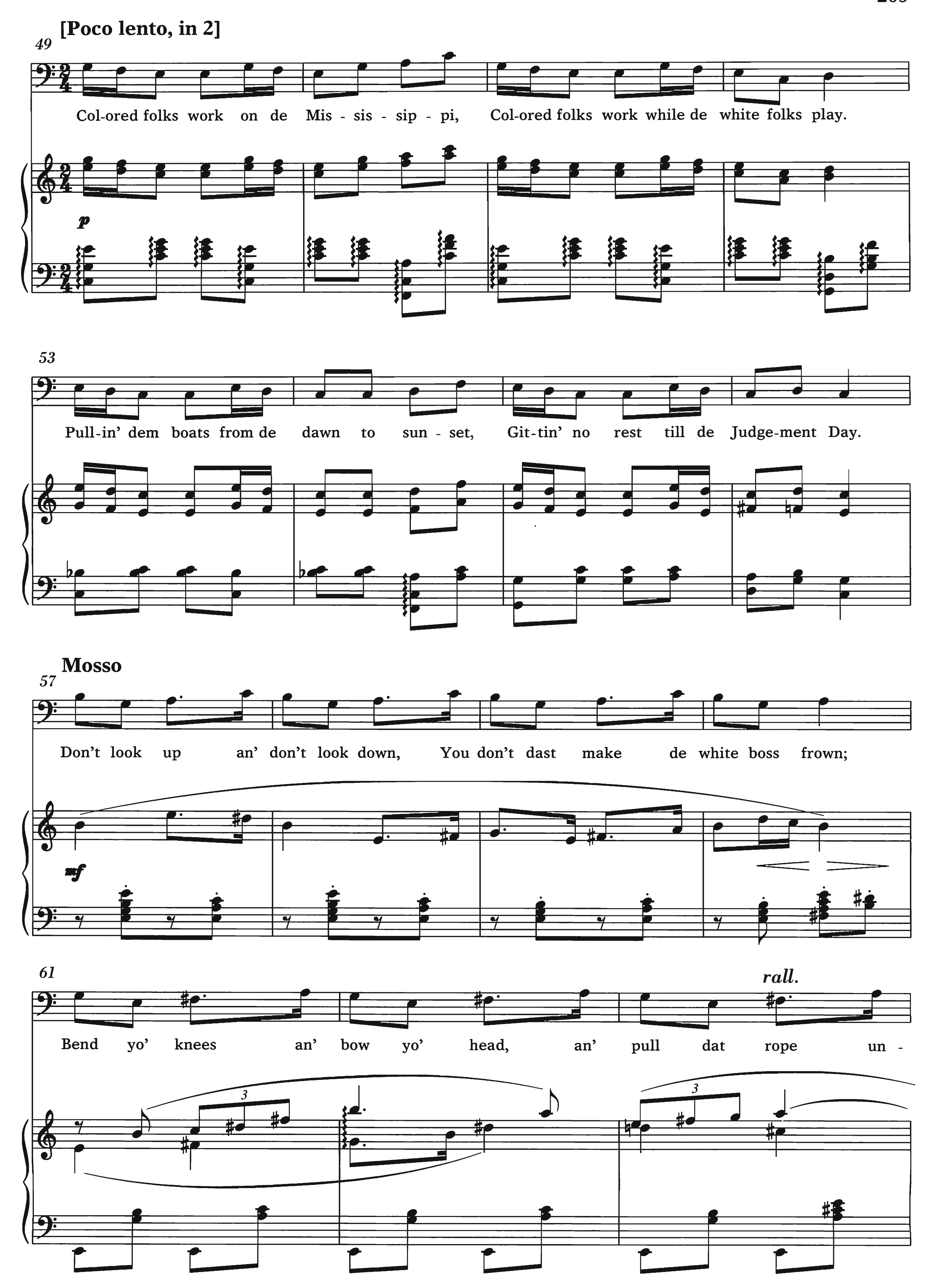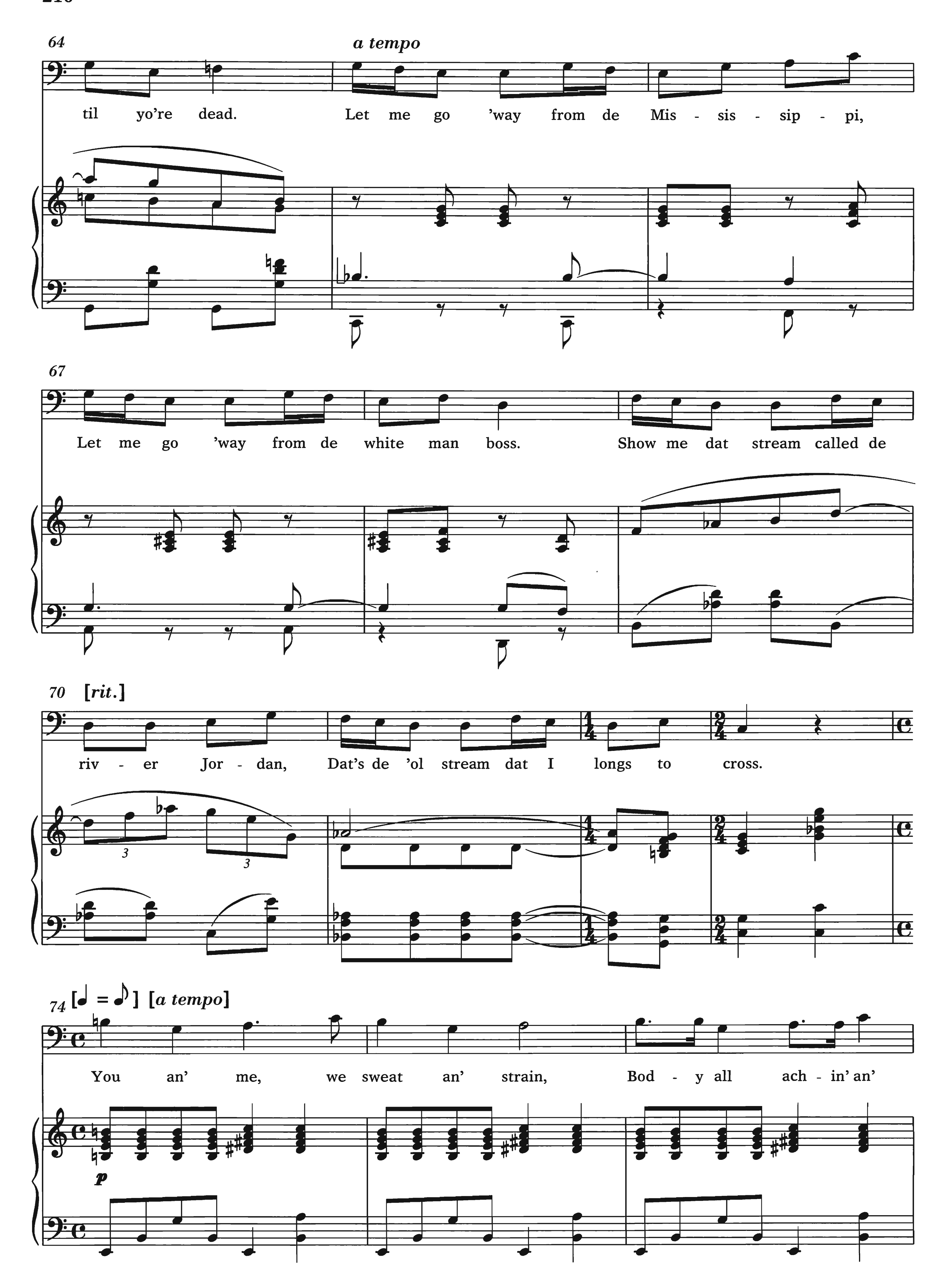


In the dialect, "de" follows pronunciation rules for "the," with a long vowel before vowels, and the muted vowel before consonants.
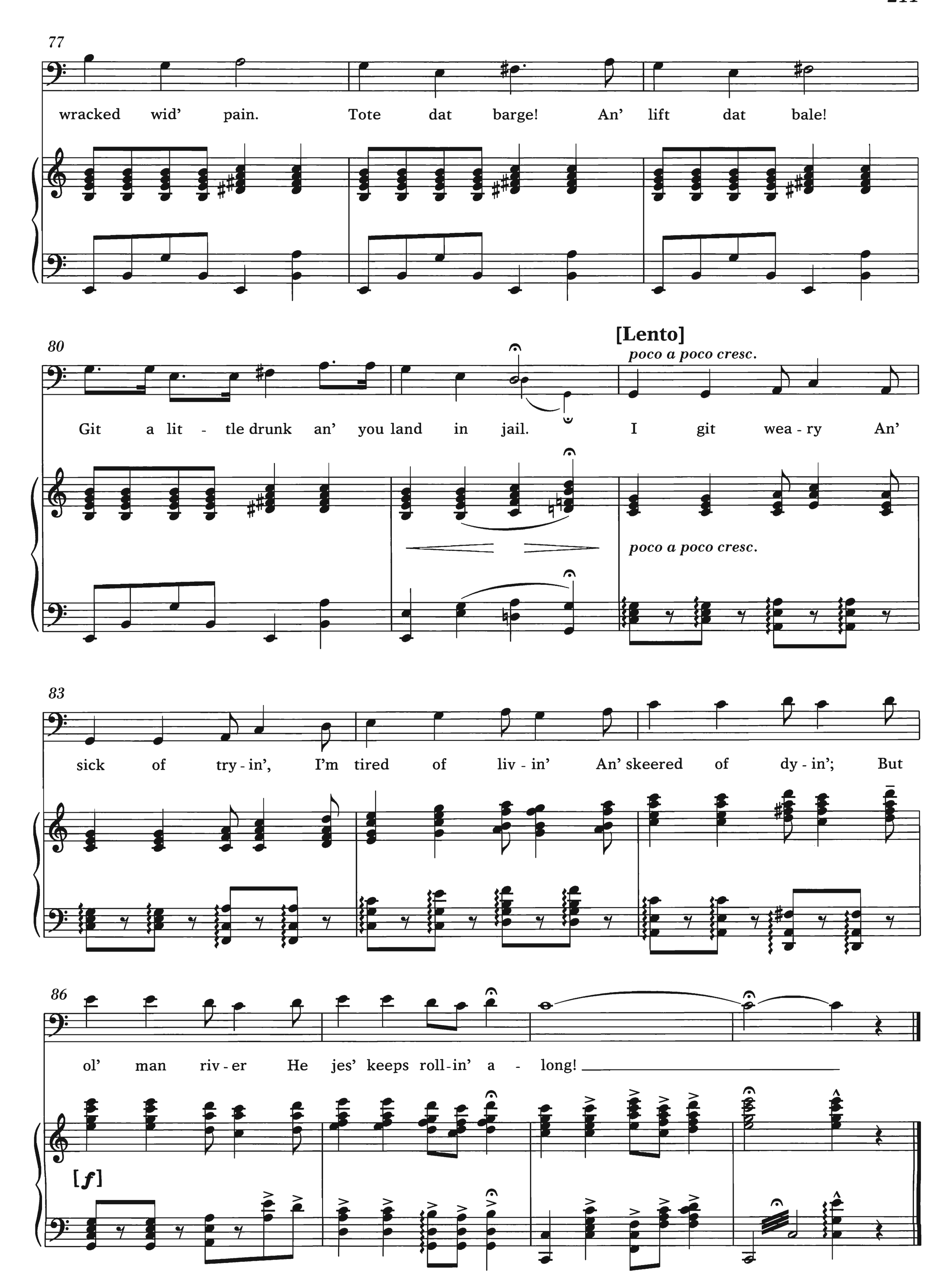

17 [Lento]
Ol' man riv-er, Dat ol' man riv-er, He mus' know sump-in' But don't say nuth-in' He
l.h.
simile
21
jes' keeps roll-in', He keeps on roll-in' a - long. He
f
3
25
don't plant ta-ters, He don't plant cot-ton An' dem dat plants 'em Is soon for - got-ten, But
pp
29
ol' man riv-er, He jes' keeps roll-in' a - long.
f



*the rhythm should more loosely be performed 3 in this section
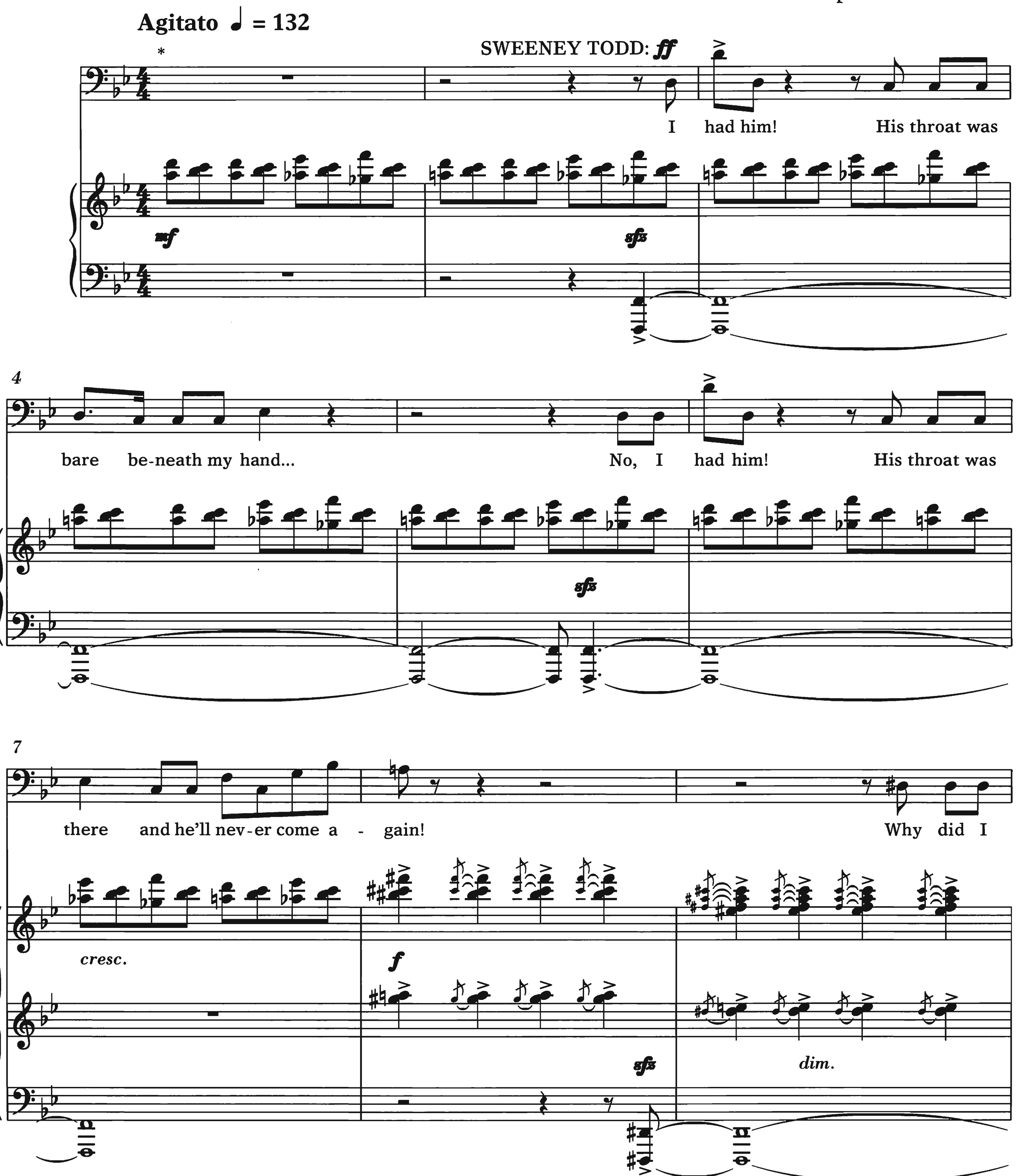

[Poco lento, in 2]
49
Col-ored folks work on de Mis - sis - sip - pi, Col-ored folks work while de white folks play.
p
53
Pull-in' dem boats from de dawn to sun - set, Git-tin' no rest till de Judge-ment Day.
Mosso
57
Don't look up an' don't look down, You don't dast make de white boss frown;
mf
61
rall.
Bend yo' knees an' bow yo' head, an' pull dat rope un -
3
3


64
a tempo
til yo're dead. Let me go 'way from de Mis - sis - sip - pi,
67
Let me go 'way from de white man boss. Show me dat stream called de
70 [rit.]
riv - er Jor - dan, Dat's de 'ol stream dat I longs to cross.
74 [a tempo]
You an' me, we sweat an' strain, Bod - y all ach - in' an'
p
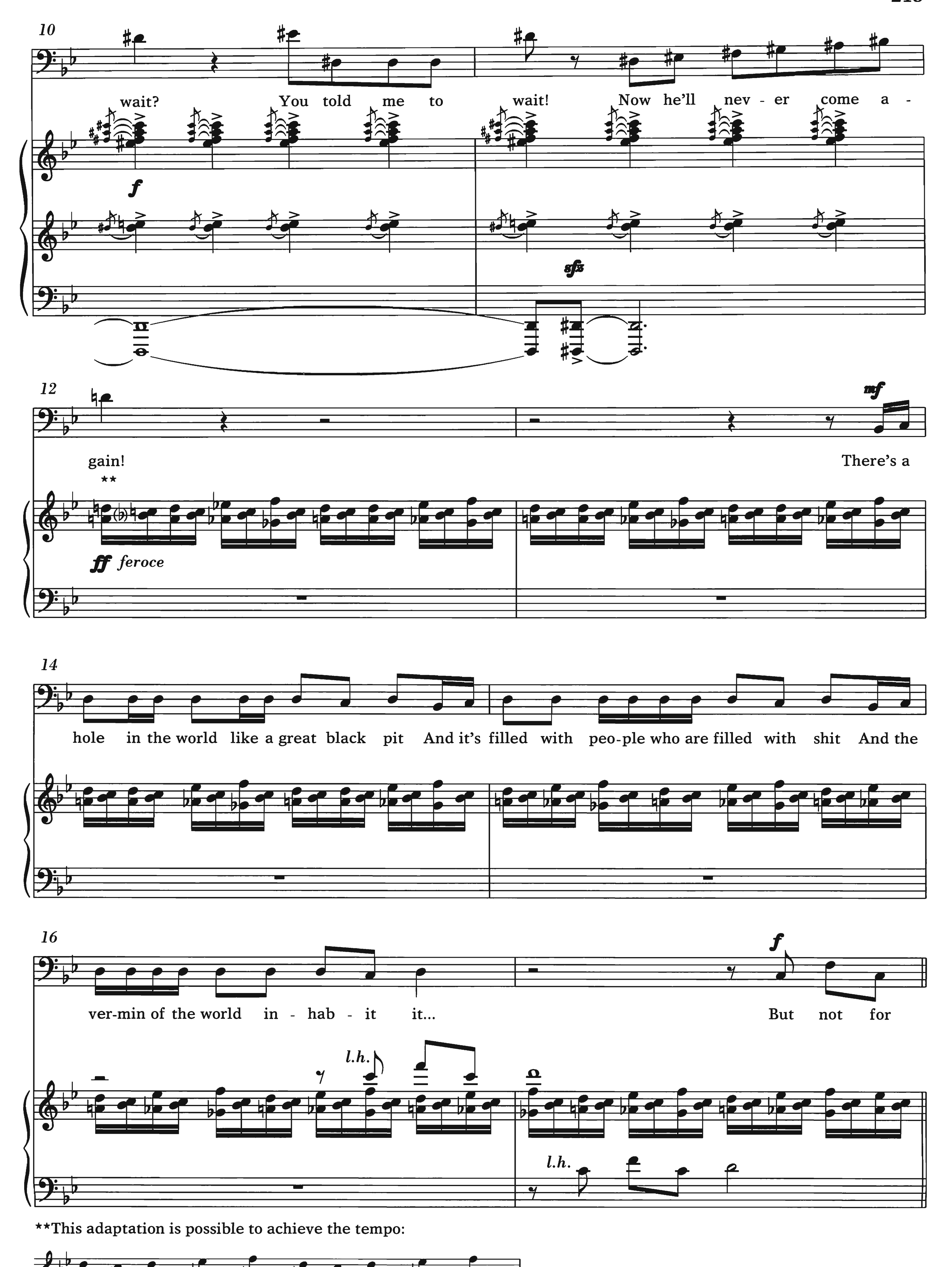

77
wracked wid' pain. Tote dat barge! An' lift dat bale!
80
[Lento]
poco a poco cresc.
Git a lit - tle drunk an' you land in jail. I git wea - ry An'
poco a poco cresc.
83
sick of try - in', I'm tired of liv - in' An' skeered of dy - in'; But
86
ol' man riv - er He jes' keeps roll - in' a - long!
[f]

Epiphany
from
SWEENEY TODD

Music and Lyrics by
Stephen Sondheim
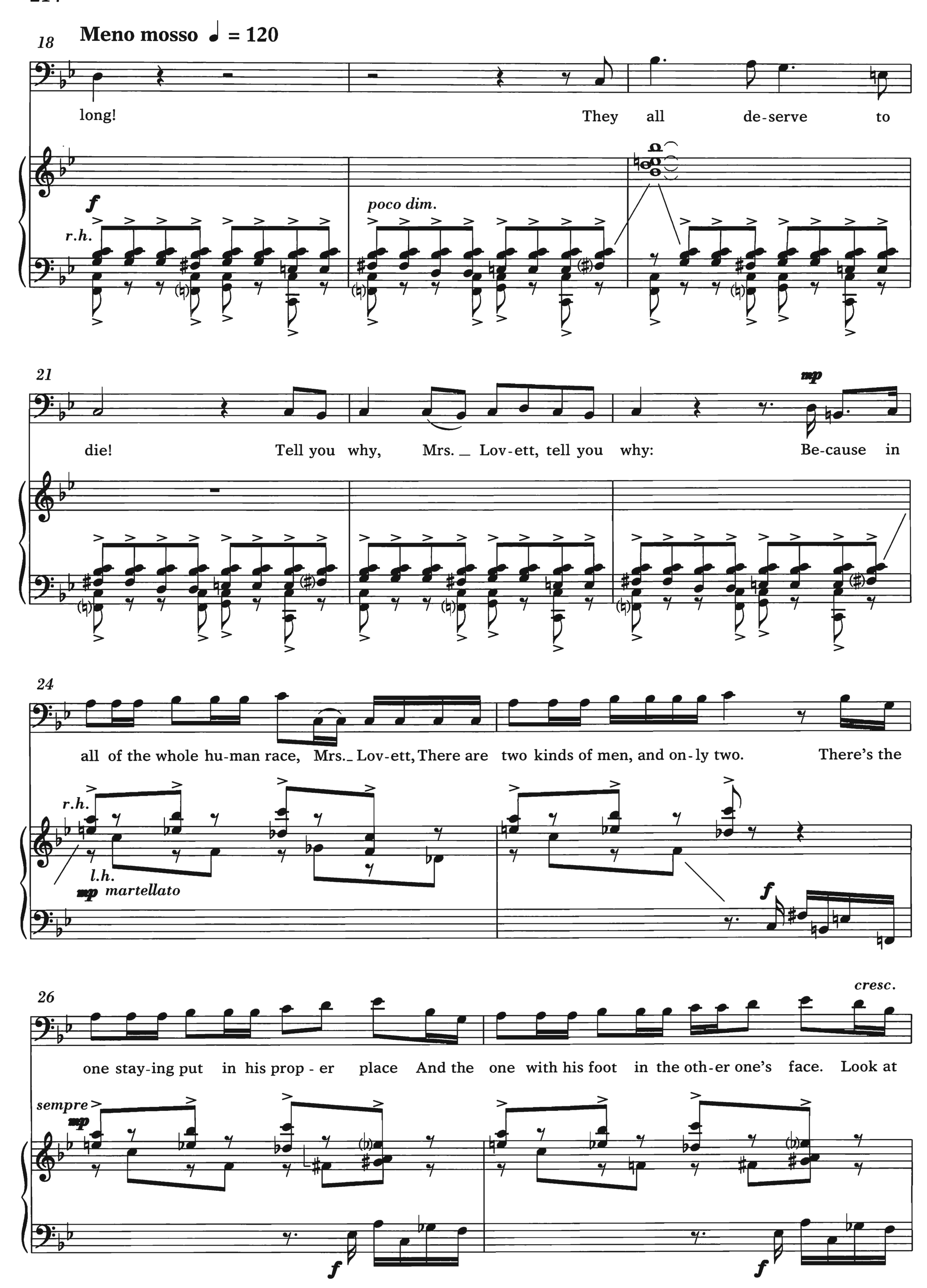


* Optional transposition: For voices which lie higher, Bar 1 through the downbeat of Bar 63 may be taken up a tone.
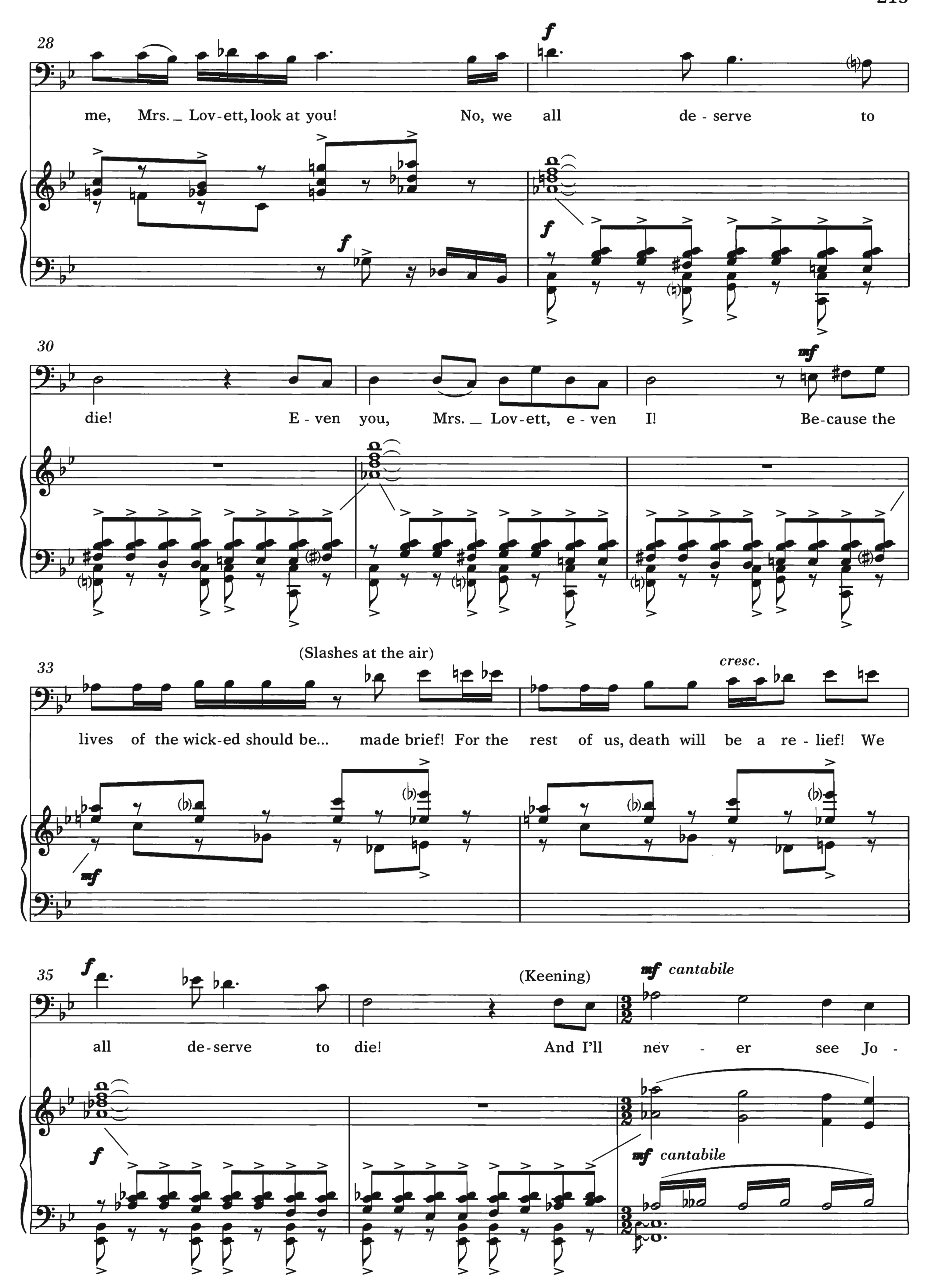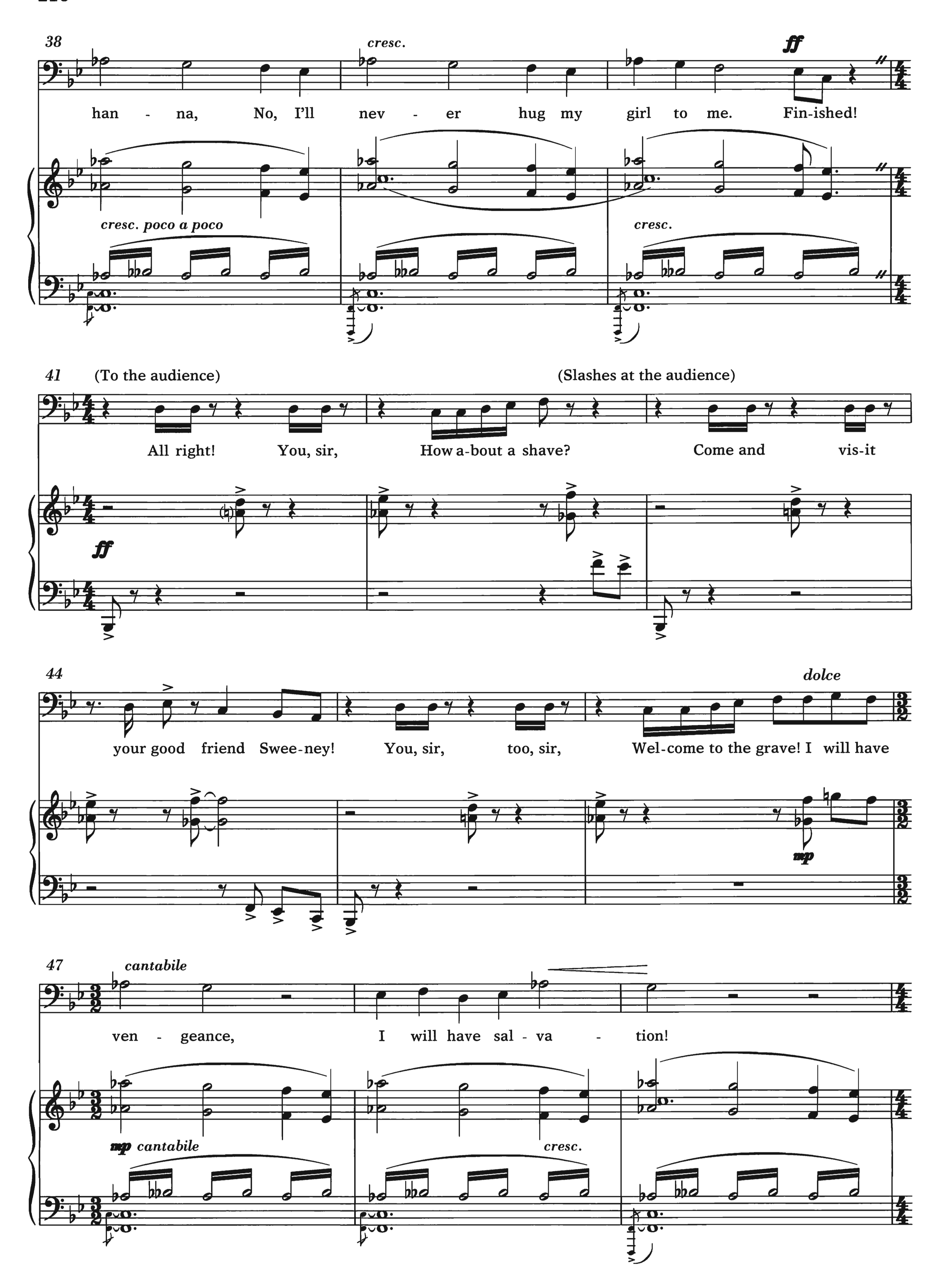


**This adaptation is possible to achieve the tempo:
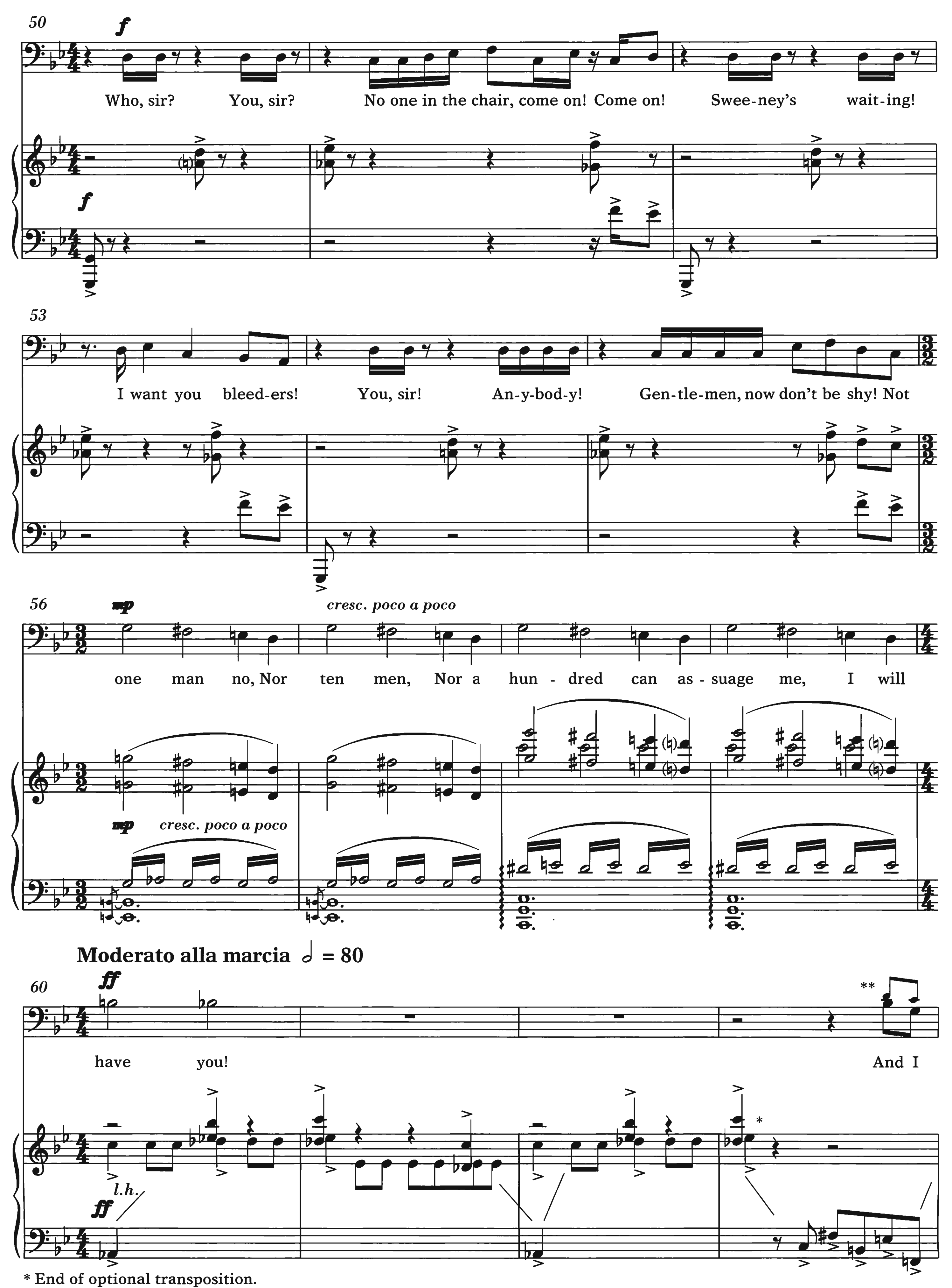
etc.
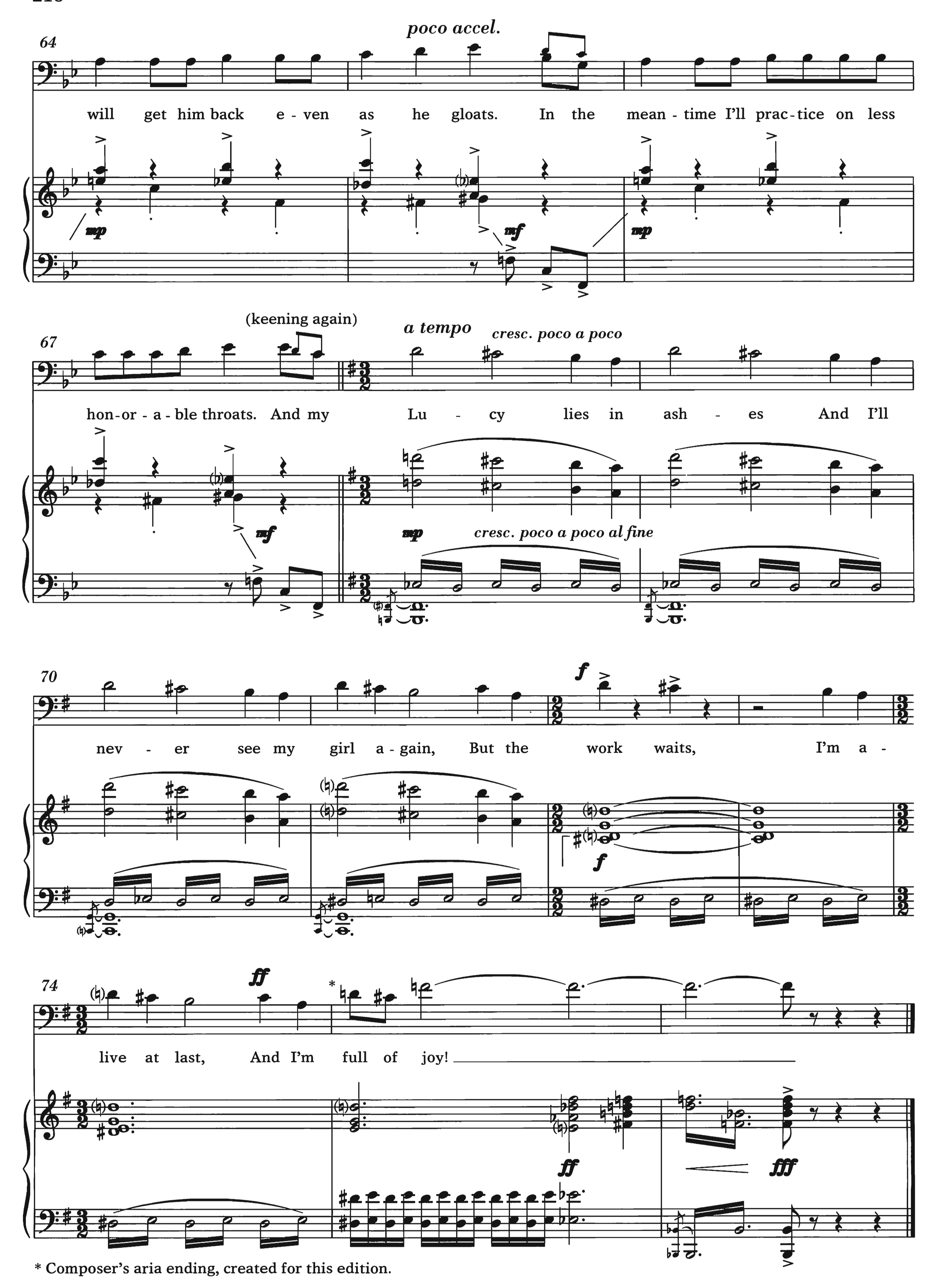


Meno mosso ♩ = 120
18
long! They all de-serve to
r.h.
f
poco dim.
21
die! Tell you why, Mrs. _ Lov-ett, tell you why: Be-cause in
mp
24
all of the whole hu-man race, Mrs._ Lov-ett, There are two kinds of men, and on-ly two. There's the
r.h.
l.h.
mp martellato
f
26
one stay-ing put in his prop - er place And the one with his foot in the oth-er one's face. Look at
cresc.
sempre
mp
f
f


28
f
me, Mrs. _ Lov-ett, look at you! No, we all de - serve to
f
f
30
die! E - ven you, Mrs. _ Lov-ett, e - ven I! Be-cause the
mf
33
(Slashes at the air)
cresc.
lives of the wick-ed should be... made brief! For the rest of us, death will be a re - lief! We
mf
35
f
(Keening)
mf cantabile
all de-serve to die! And I'll nev - er see Jo -
f
mf cantabile


38
cresc.
ff
han - na, No, I'll nev - er hug my girl to me. Fin-ished!
cresc. poco a poco
cresc.
41 (To the audience)
(Slashes at the audience)
All right! You, sir, How a-bout a shave? Come and vis-it
ff
44
dolce
your good friend Swee-ney! You, sir, too, sir, Wel-come to the grave! I will have
mp
47 cantabile
ven - geance, I will have sal - va - tion!
mp cantabile
cresc.
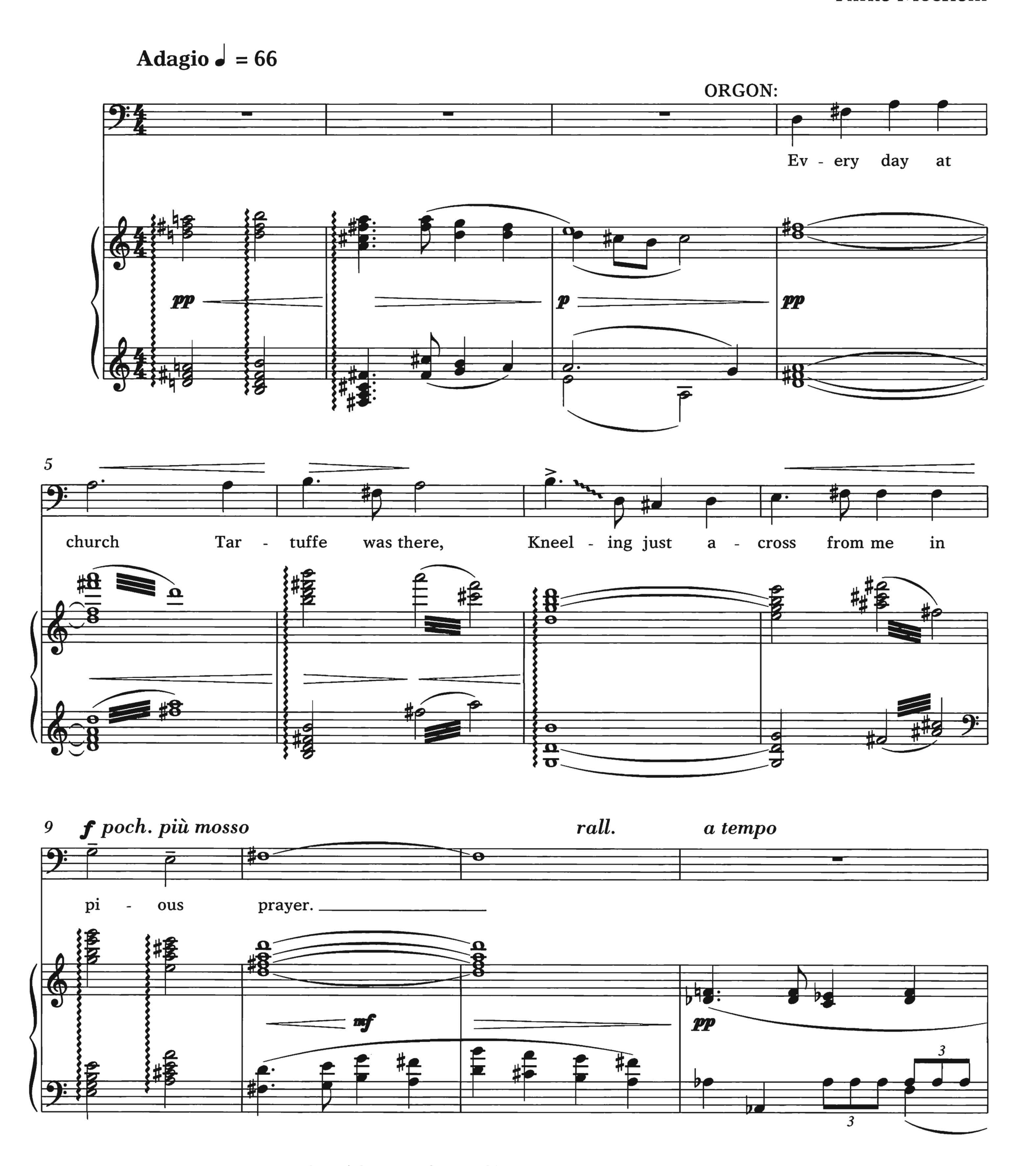


* End of optional transposition.
** Cue notes to be used in conjunction with optional transposition.
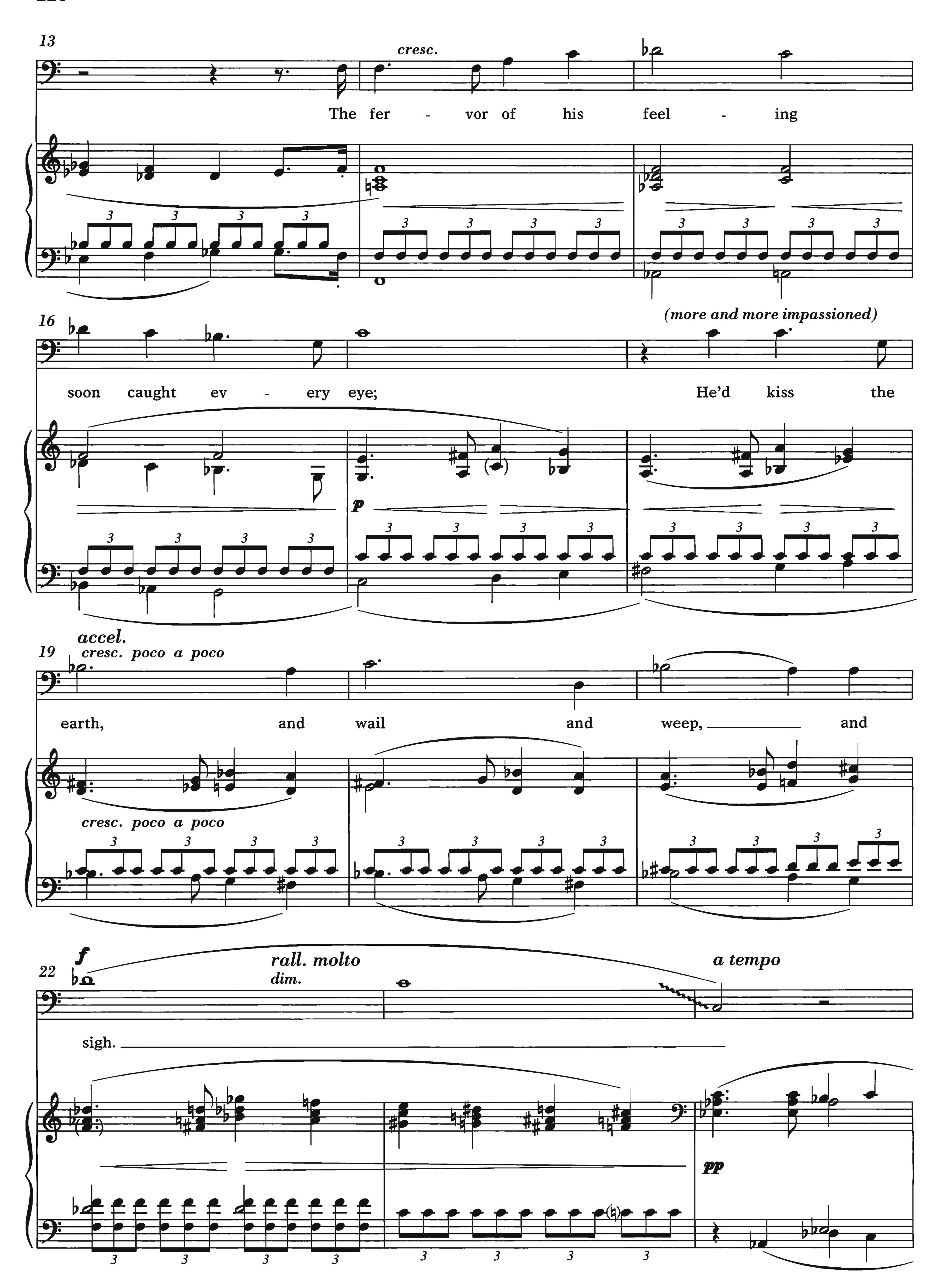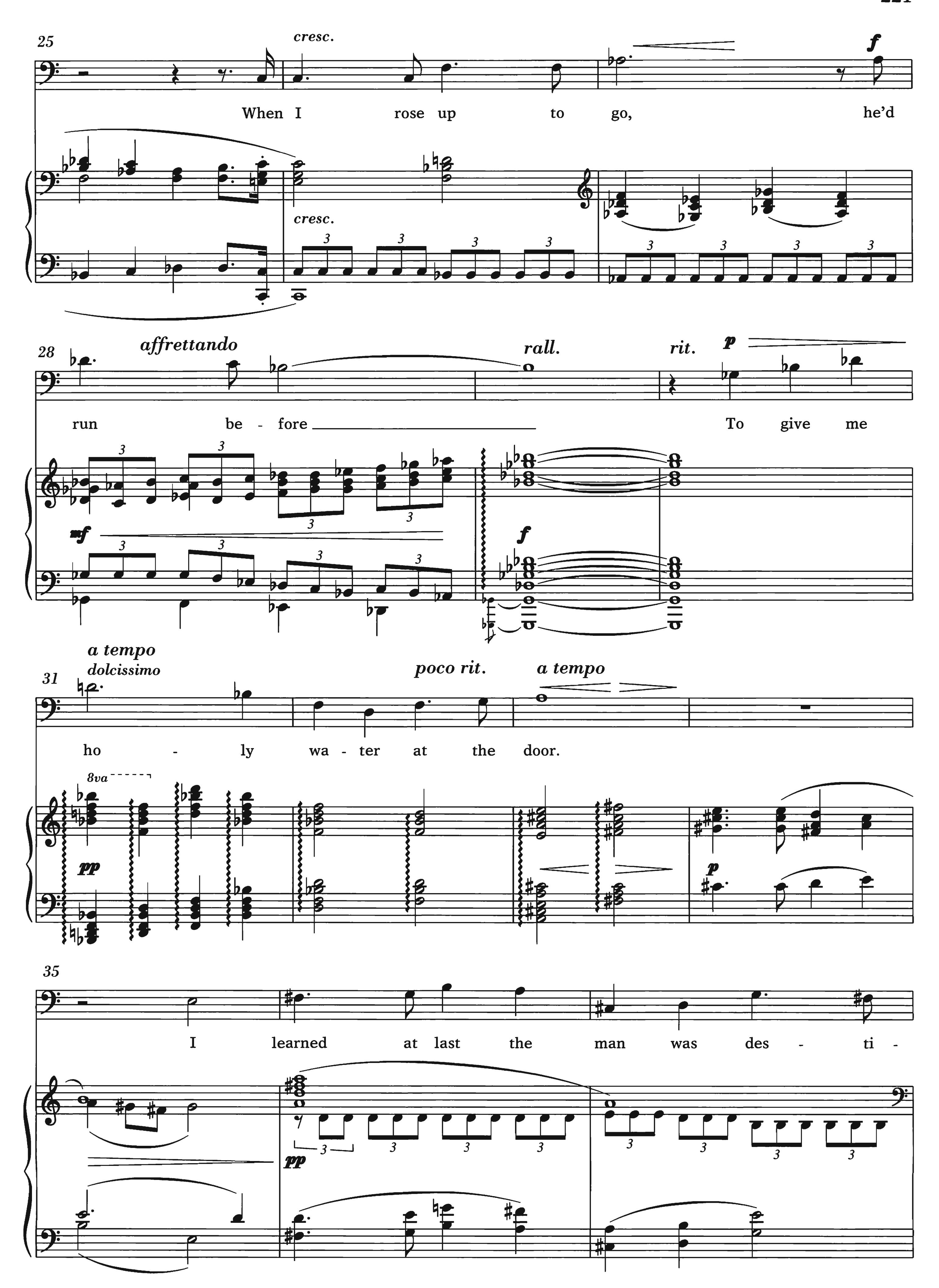


* Composer's aria ending, created for this edition.
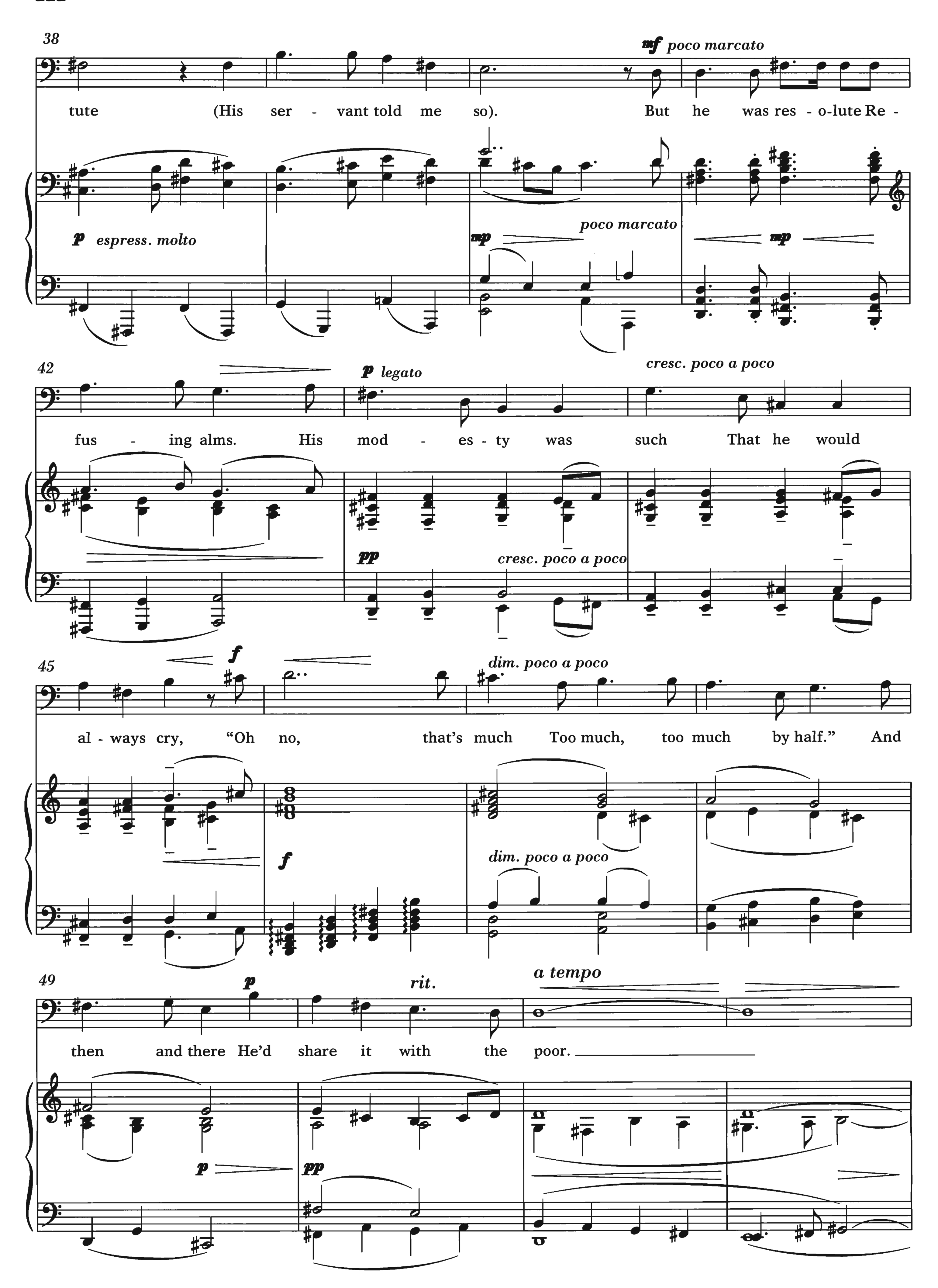
Every day at church
from
TARTUFFE
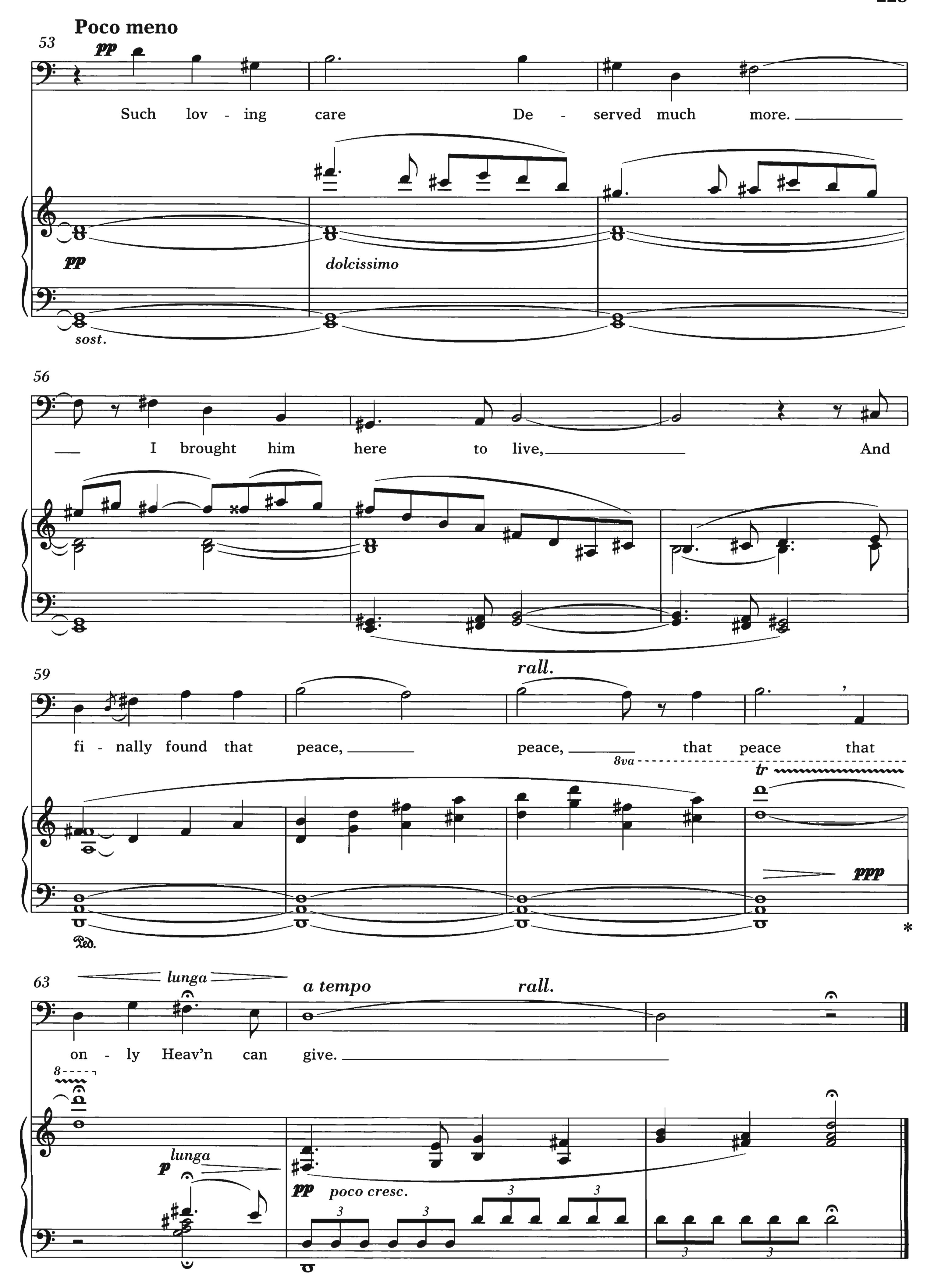
Kirke Mechem




13
cresc.
The fer - vor of his feel - ing
16
(more and more impassioned)
soon caught ev - ery eye;
He'd kiss the
p
accel.
19
cresc. poco a poco
earth, and wail and weep, and
cresc. poco a poco
f
22
rall. molto
dim.
a tempo
sigh.
pp


25
cresc.
f
When I rose up to go, he'd
cresc.
28
affrettando
rall.
rit.
p
run be - fore
To give me
mf
f
31
a tempo
dolcissimo
poco rit.
a tempo
ho - ly wa - ter at the door.
8va
pp
p
35
I learned at last the man was des - ti -
pp


38
mf poco marcato
tute (His ser - vant told me so). But he was res - o-lute Re -
p espress. molto
mp poco marcato
mp
42
p legato
cresc. poco a poco
fus - ing alms. His mod - es - ty was such That he would
pp cresc. poco a poco
45
f
dim. poco a poco
al - ways cry, "Oh no, that's much Too much, too much by half." And
f
dim. poco a poco
49
p
rit.
a tempo
then and there He'd share it with the poor.
p
pp


53
Poco meno
pp
Such lov - ing care De - served much more.
pp
dolcissimo
sost.
56
I brought him here to live, And
59
rall.
fi - nally found that peace, peace, that peace that
8va
tr
ppp
Ped.
*
63
lunga
a tempo
rall.
on - ly Heav'n can give.
8
p
lunga
pp
poco cresc.
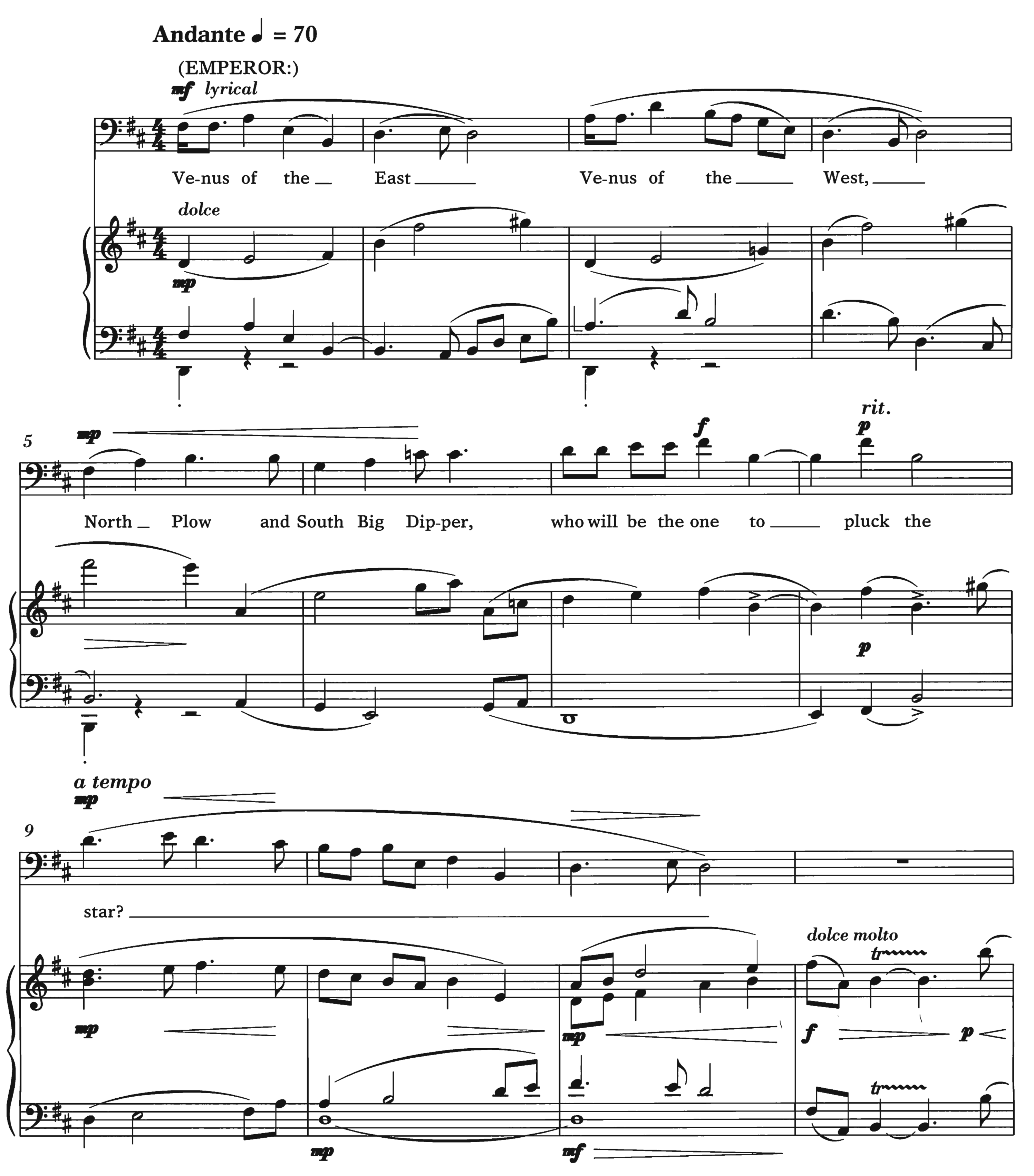
Venus of the East
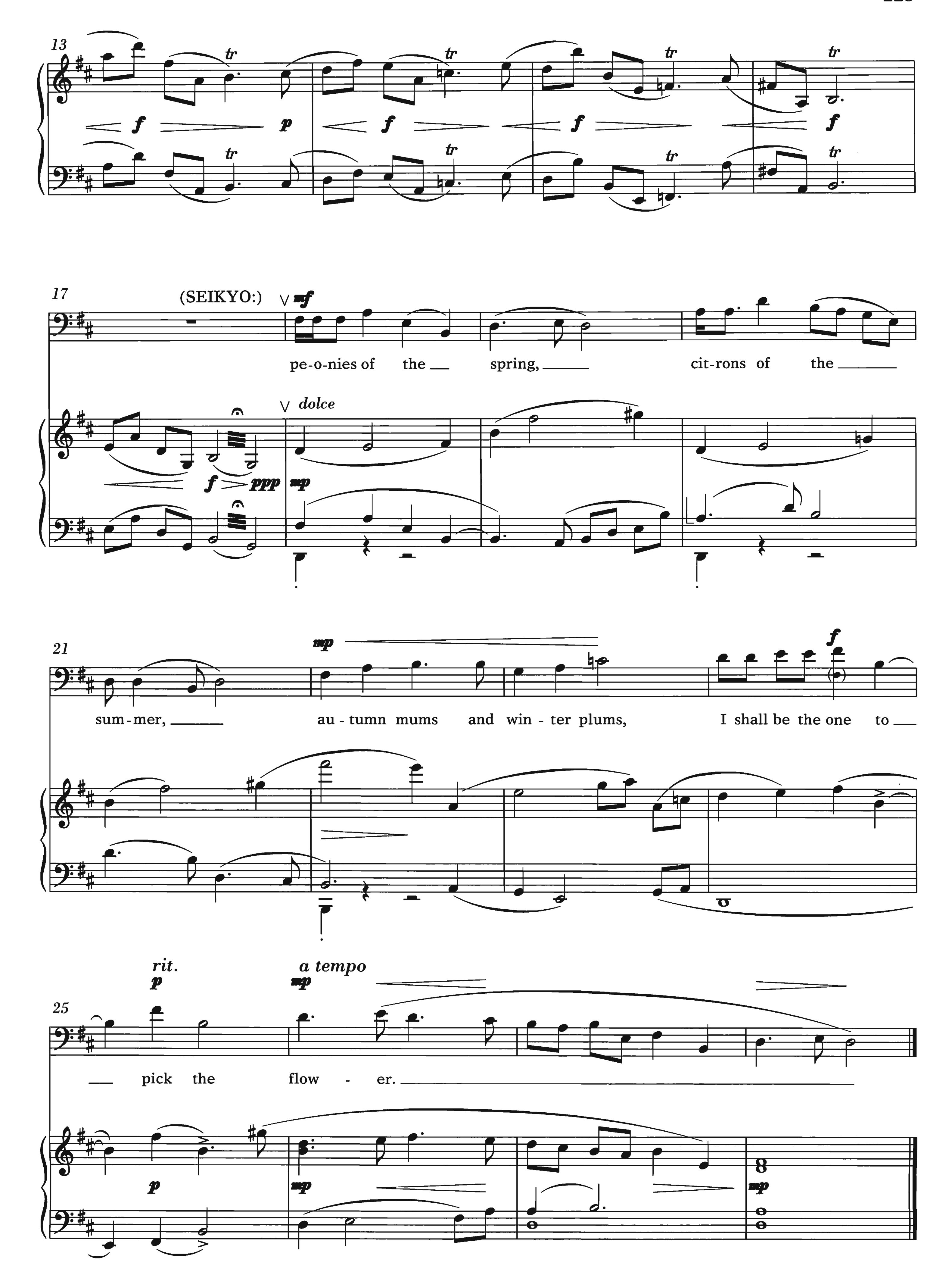
from

TEA

Tan Dun and Xu Ying

Tan Dun
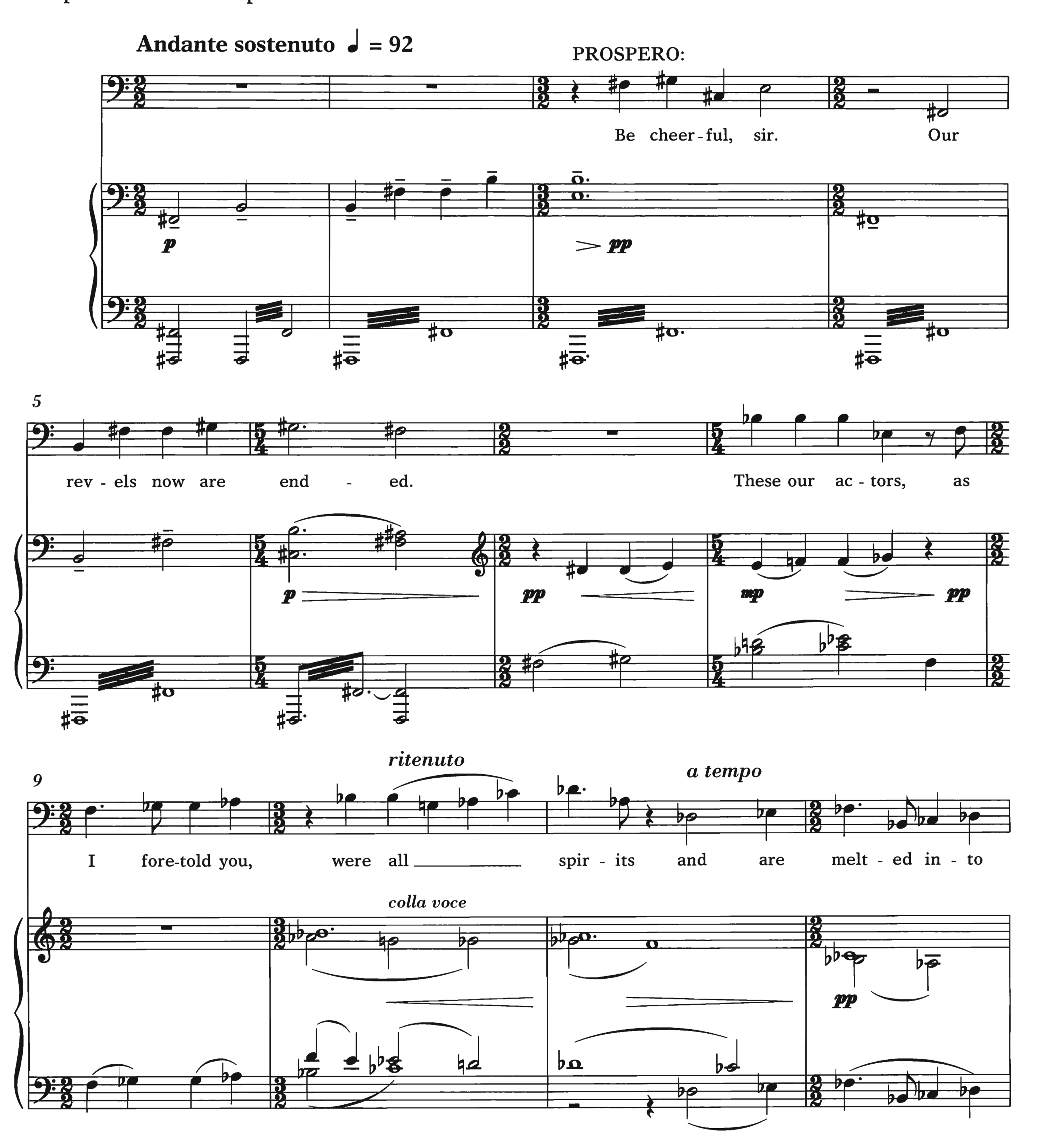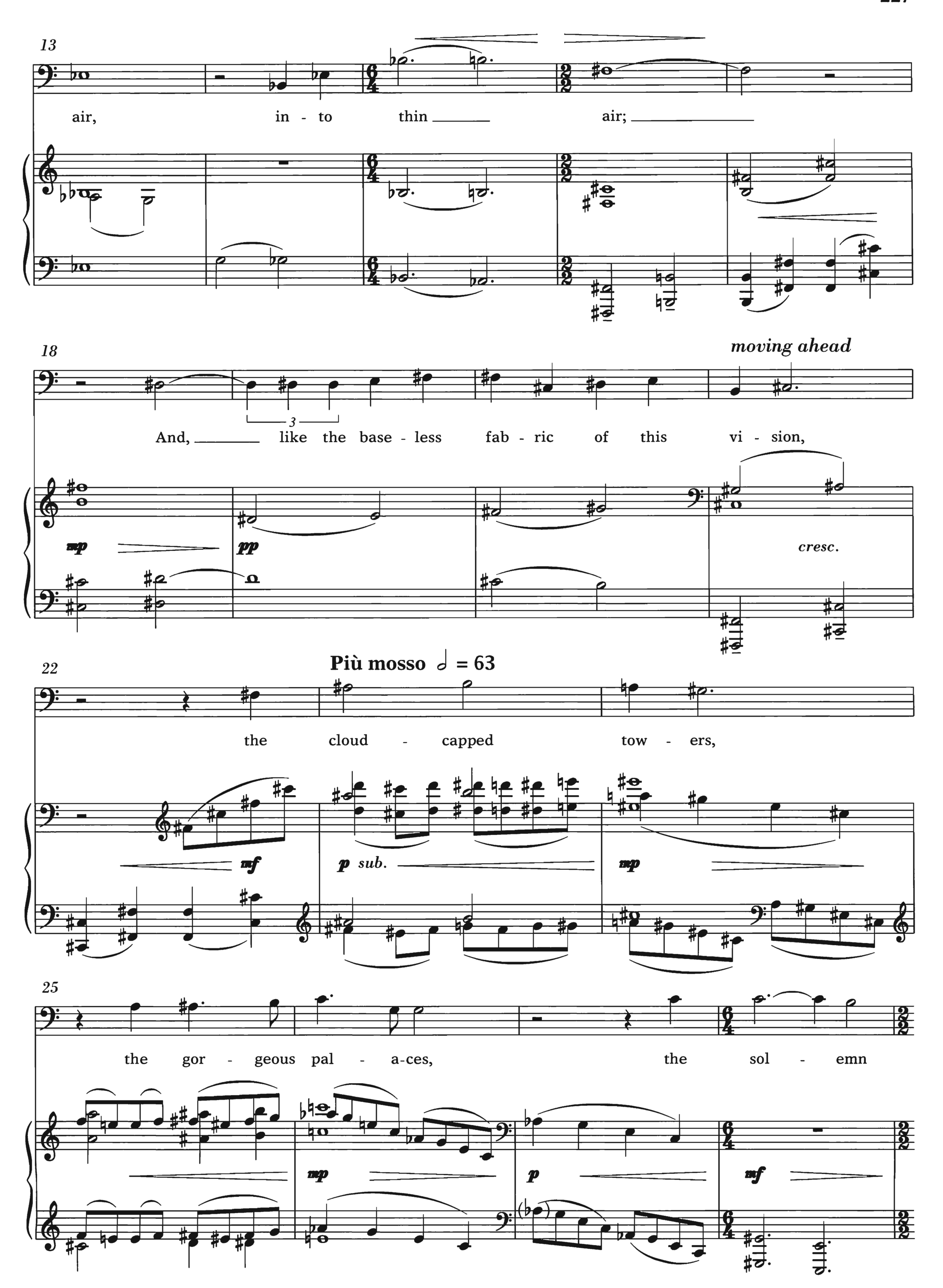



13
tr
f
p
17
(SEIKYO:)
mf
pe-o-nies of the spring, cit-rons of the
dolce
ppp
mp
21
sum-mer, au-tumn mums and win-ter plums, I shall be the one to
25
rit.
a tempo
pick the flow - er.
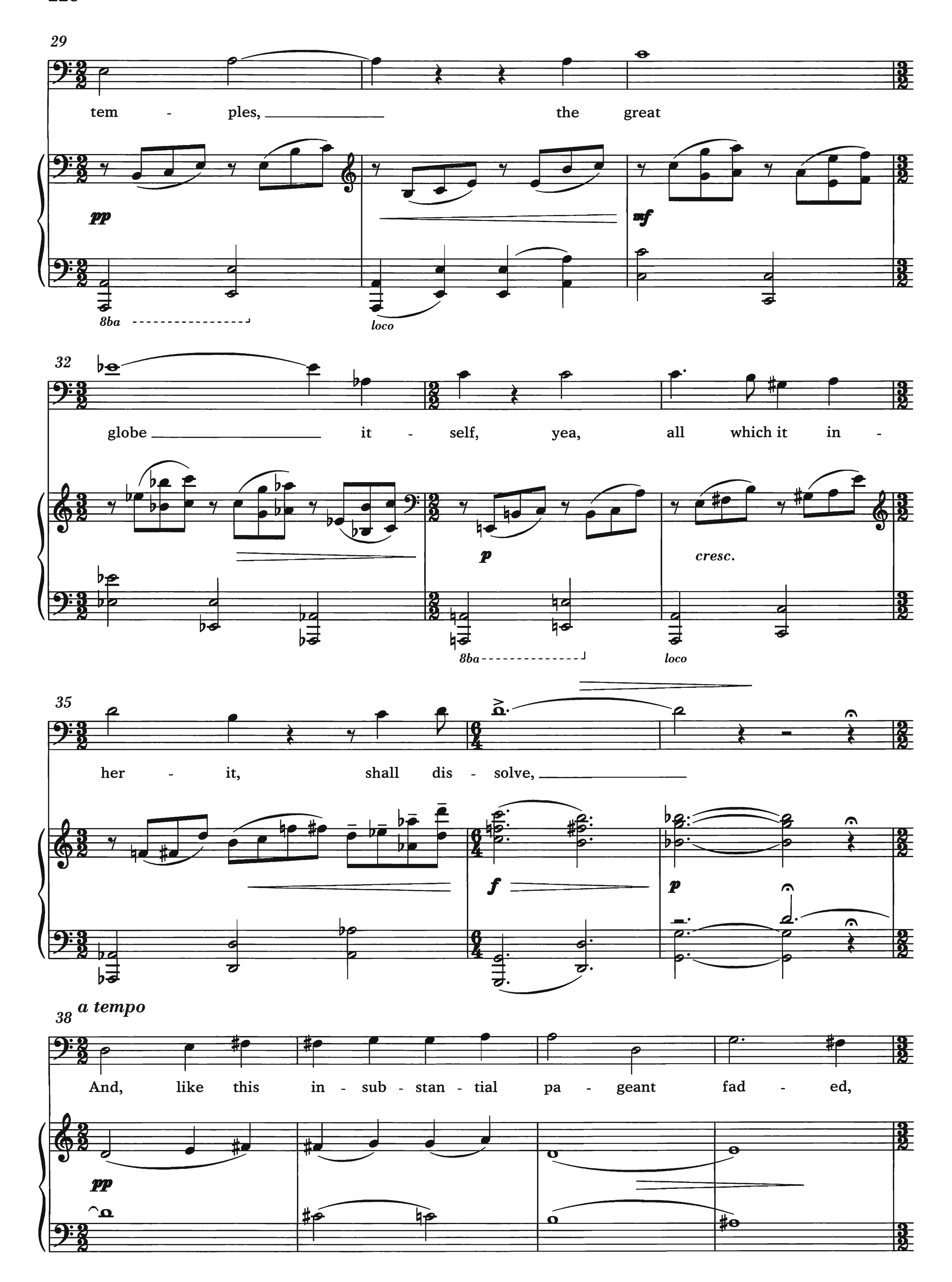
Our revels now are ended
from
THE TEMPEST
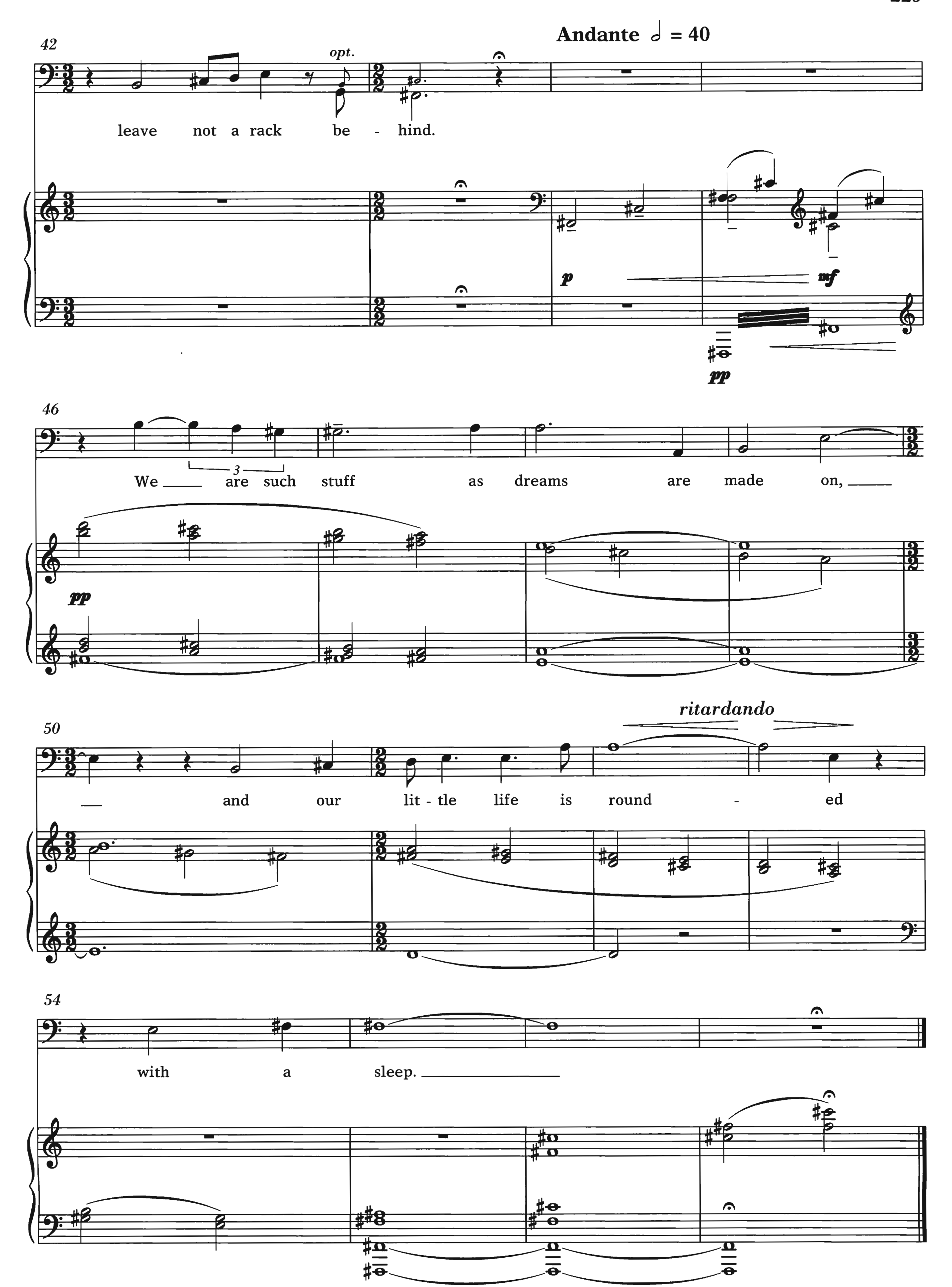
Mark Shulgasser
adapted from Shakespeare

Lee Hoiby




13
air,
in - to
thin
air;
18
moving ahead
And,
3
like the base - less
fab - ric
of
this
vi - sion,
mp
pp
cresc.
22
Più mosso 𝅗𝅥 = 63
the
cloud - capped
tow - ers,
mf
p sub.
mp
25
the
gor - geous pal - a-ces,
the
sol - emn
mp
p
mf
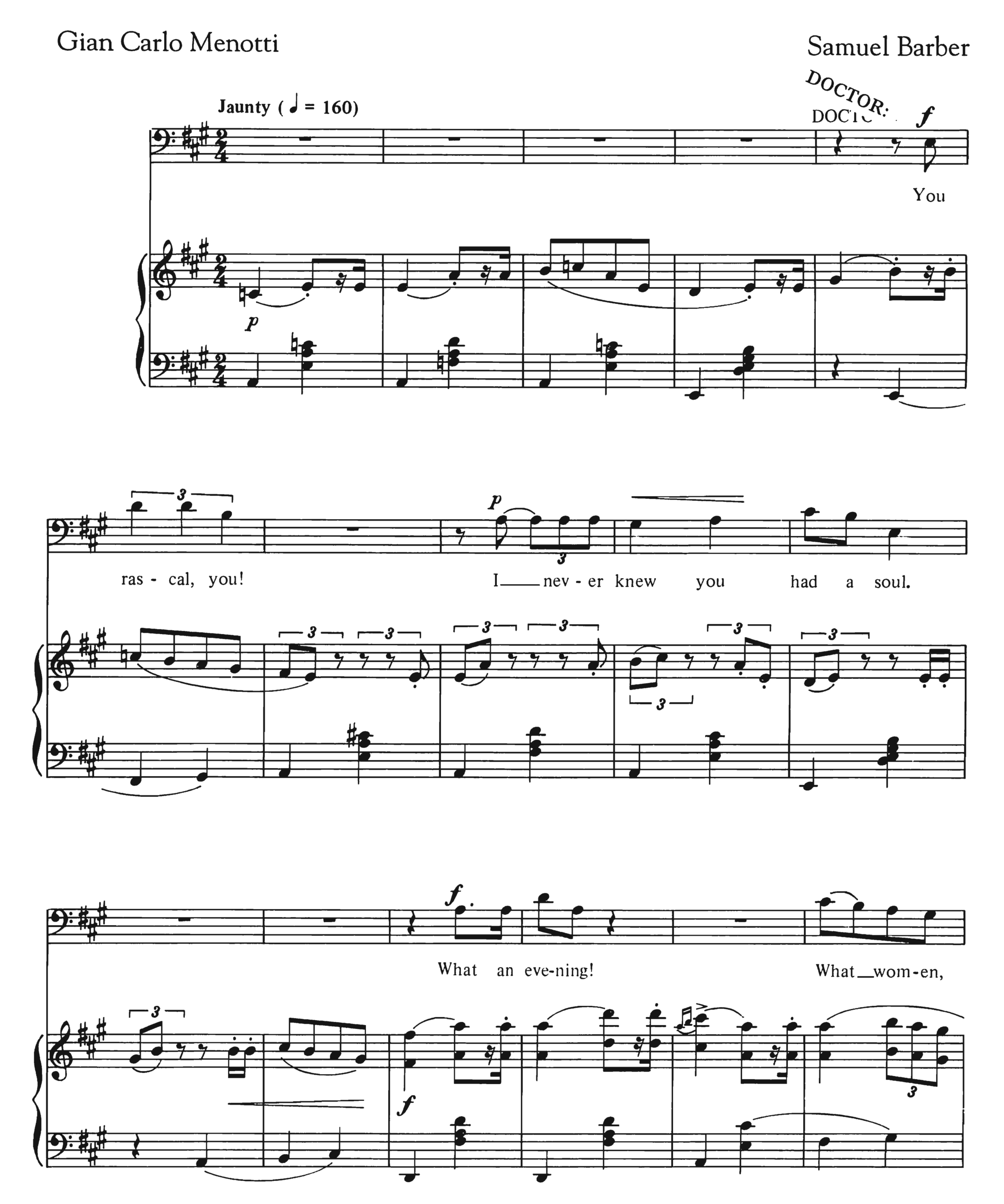

29
tem - ples, the great
pp
mf
8ba
loco
32
globe it - self, yea, all which it in -
p
cresc.
8ba
loco
35
her - it, shall dis - solve,
f
p
38
a tempo
And, like this in - sub - stan - tial pa - geant fad - ed,
pp
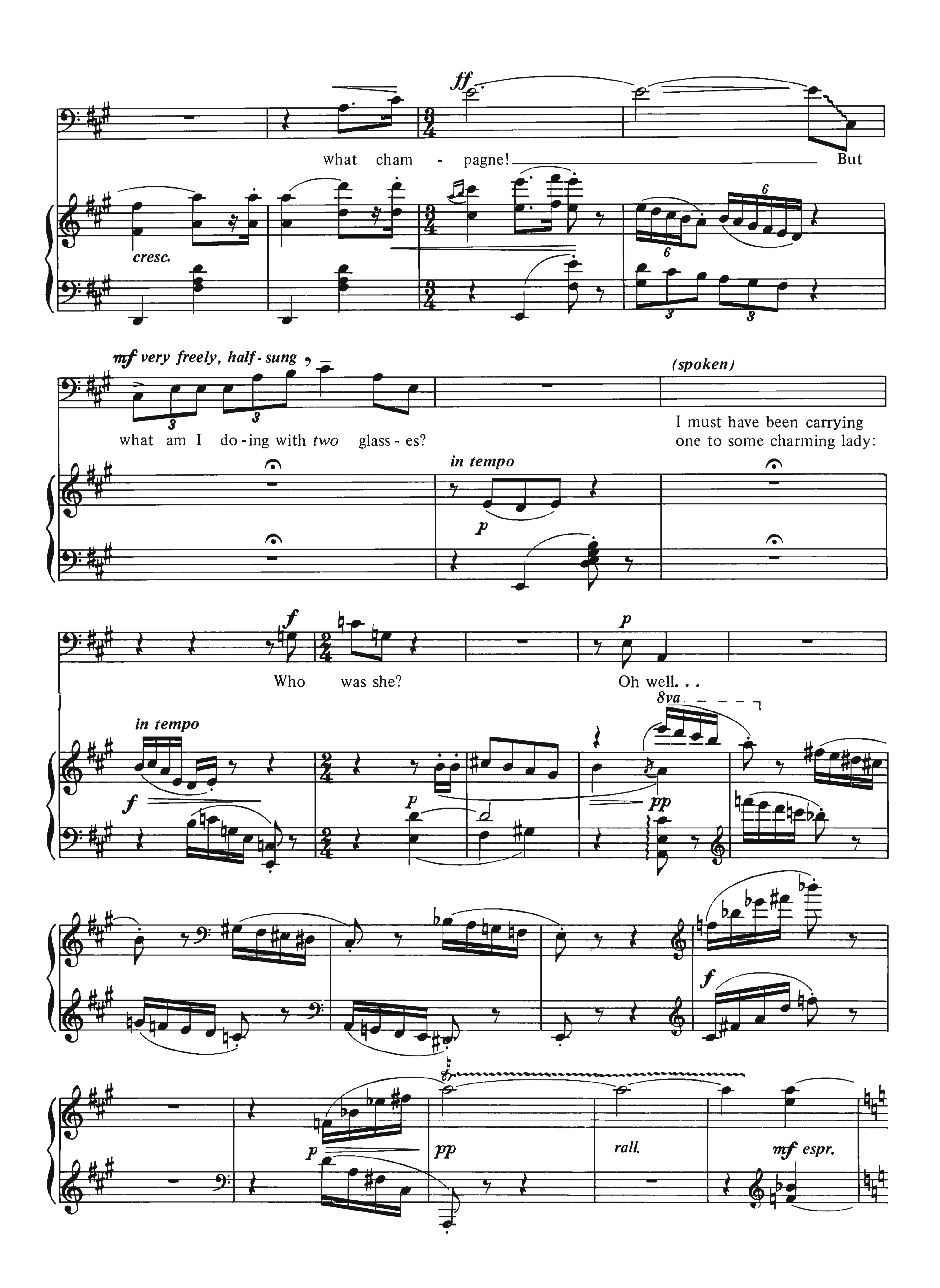

42
opt.
Andante 𝅗𝅥 = 40
leave not a rack be - hind.
p
mf
pp
46
We are such stuff as dreams are made on,
3
pp
50
ritardando
and our lit - tle life is round - ed
54
with a sleep.

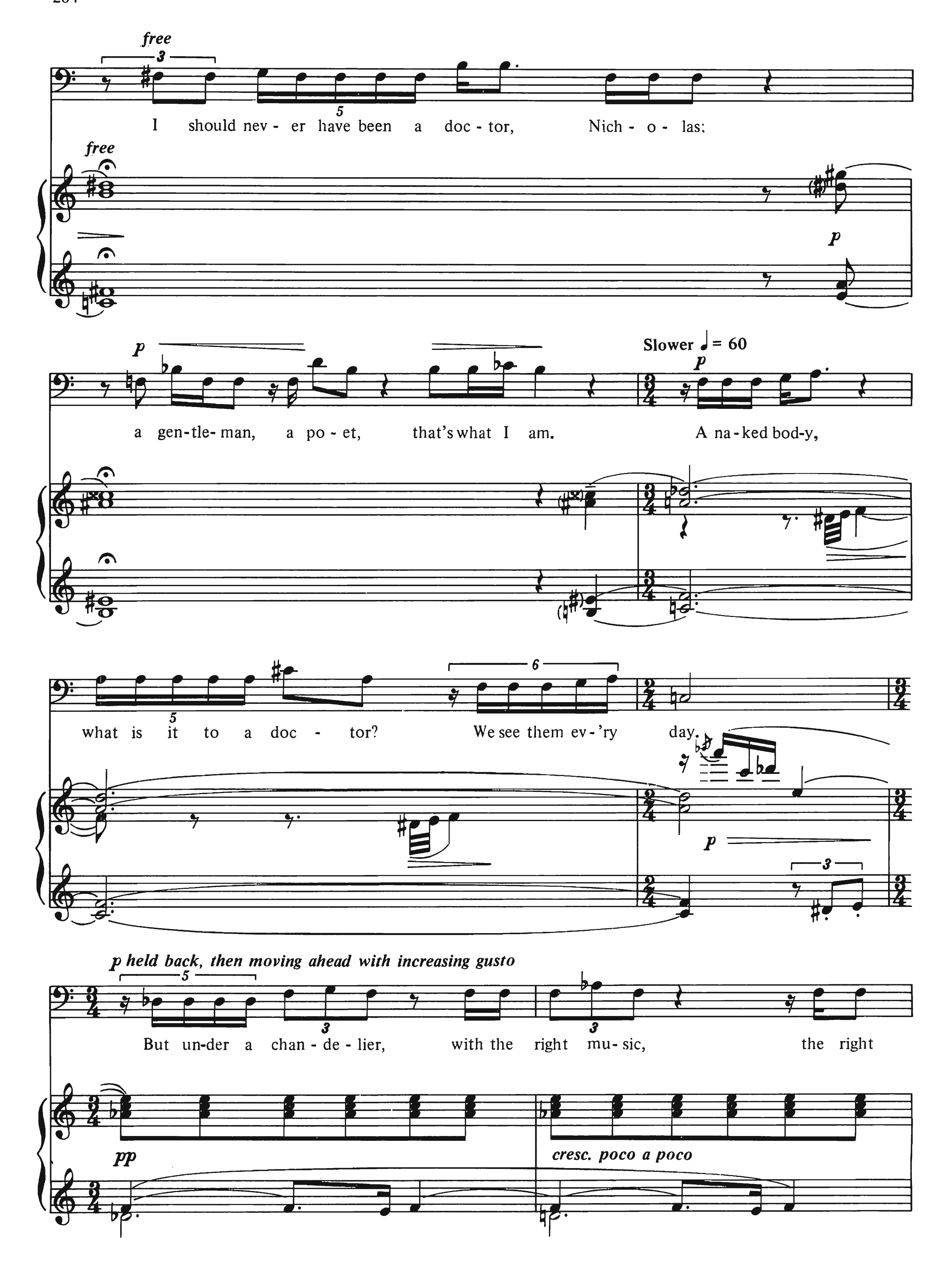
You rascal, you! I never knew you had a soul
from
VANESSA
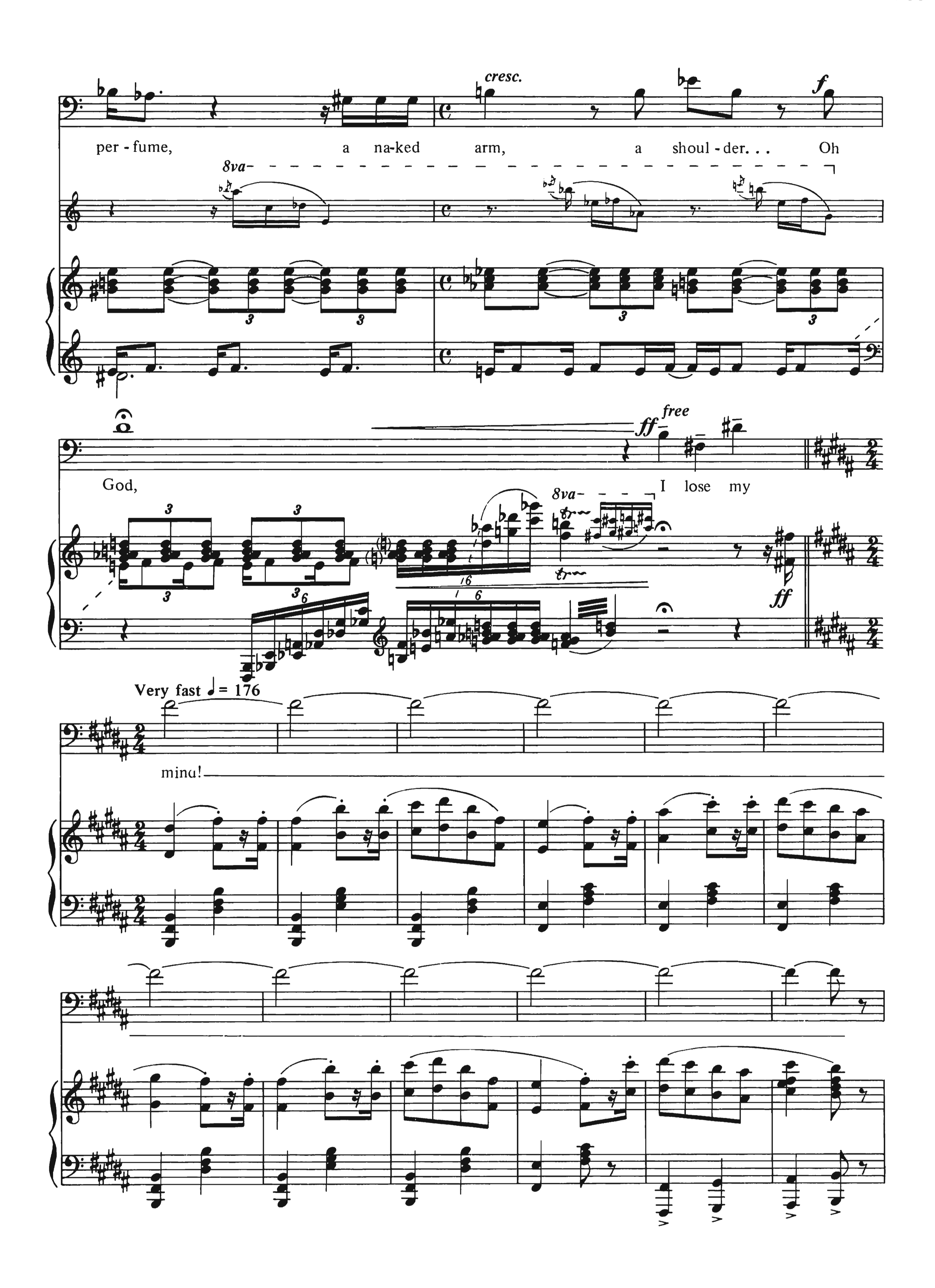
Gian Carlo Menotti
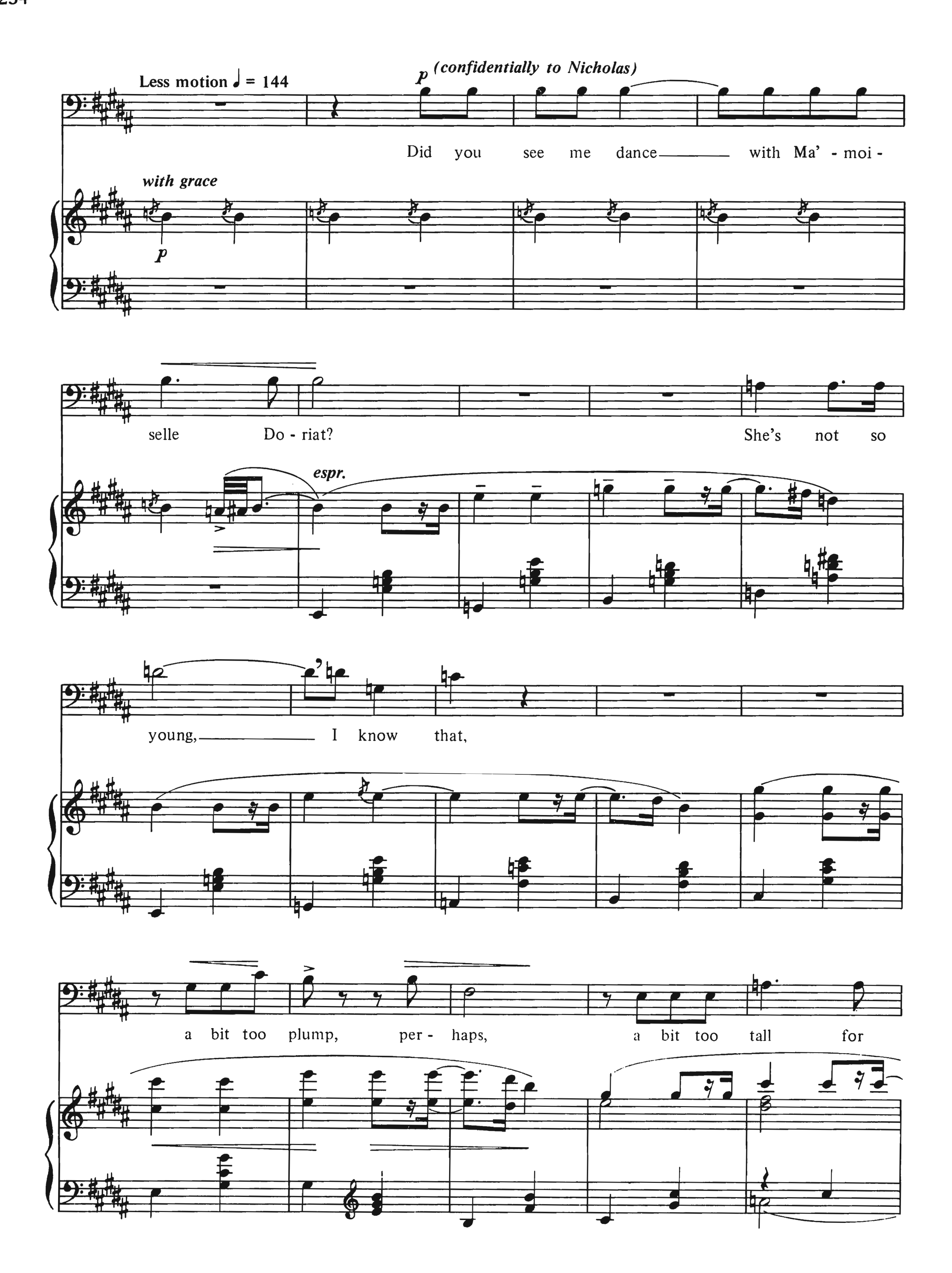
Samuel Barber
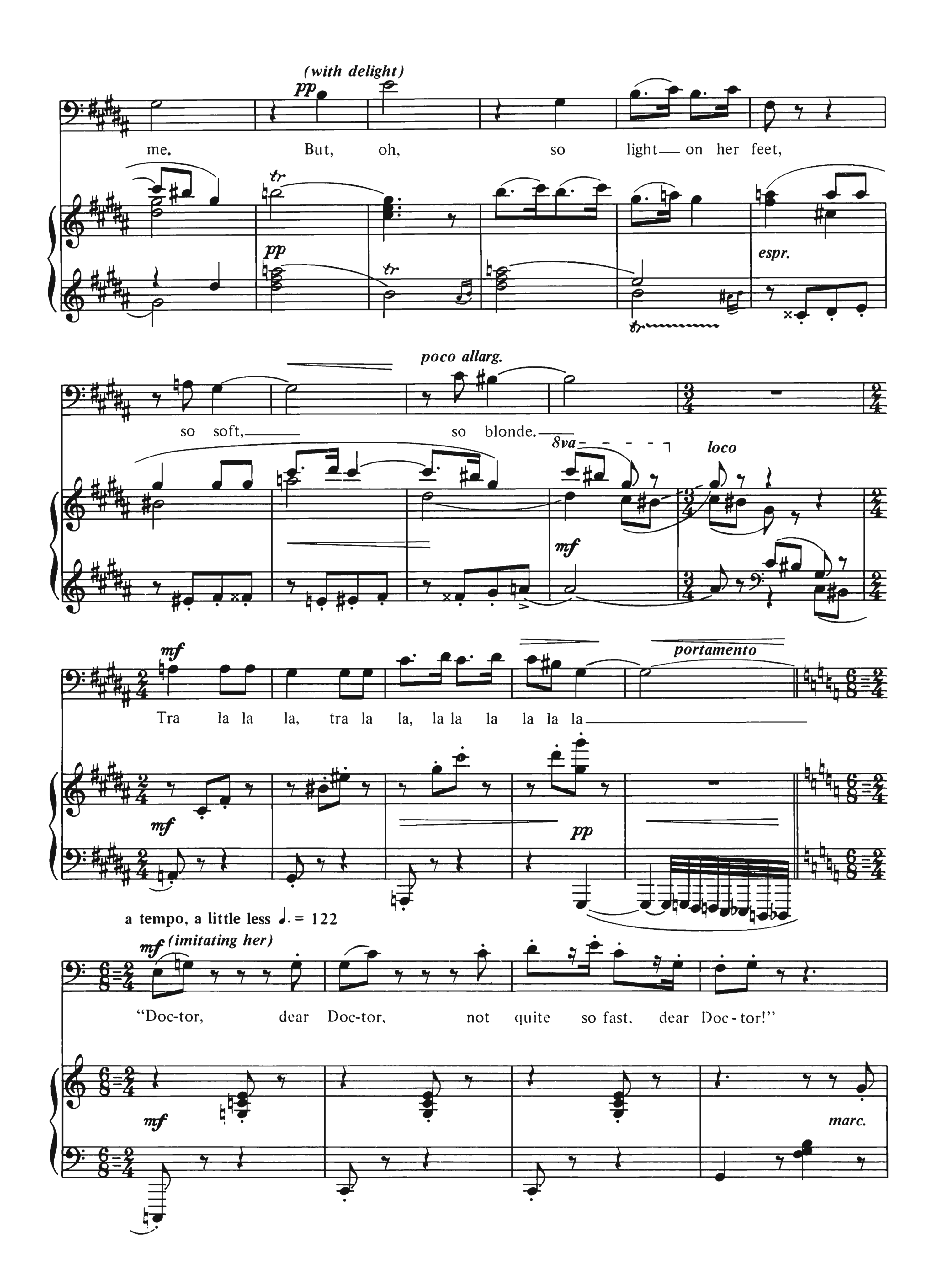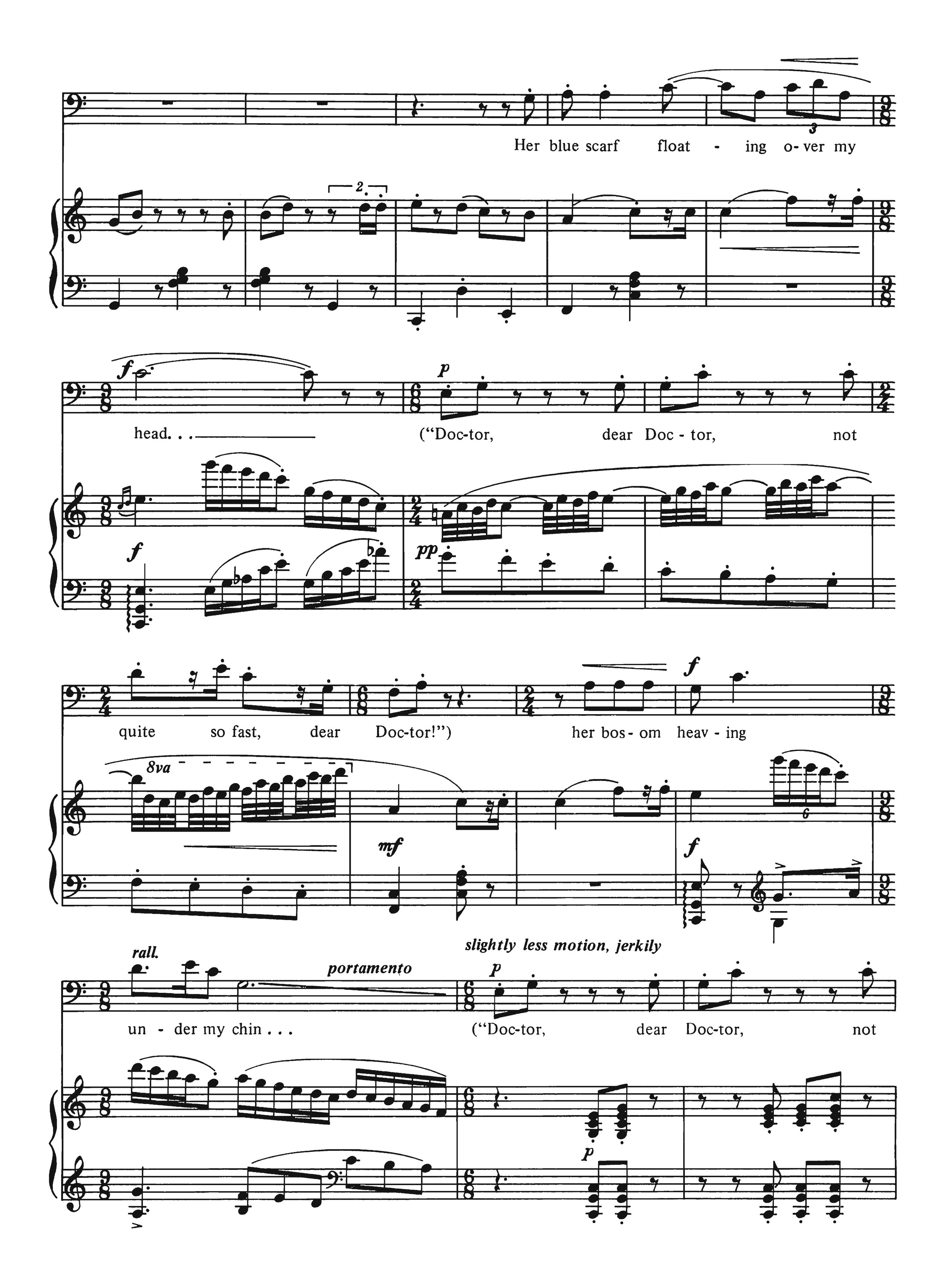



ff
what cham - pagne! But
cresc.
mf very freely, half-sung
what am I do-ing with two glass-es?
(spoken)
I must have been carrying one to some charming lady:
in tempo
p
f
Who was she?
p
Oh well...
8va
in tempo
f
p
pp
f
p
pp
rall.
mf espr.
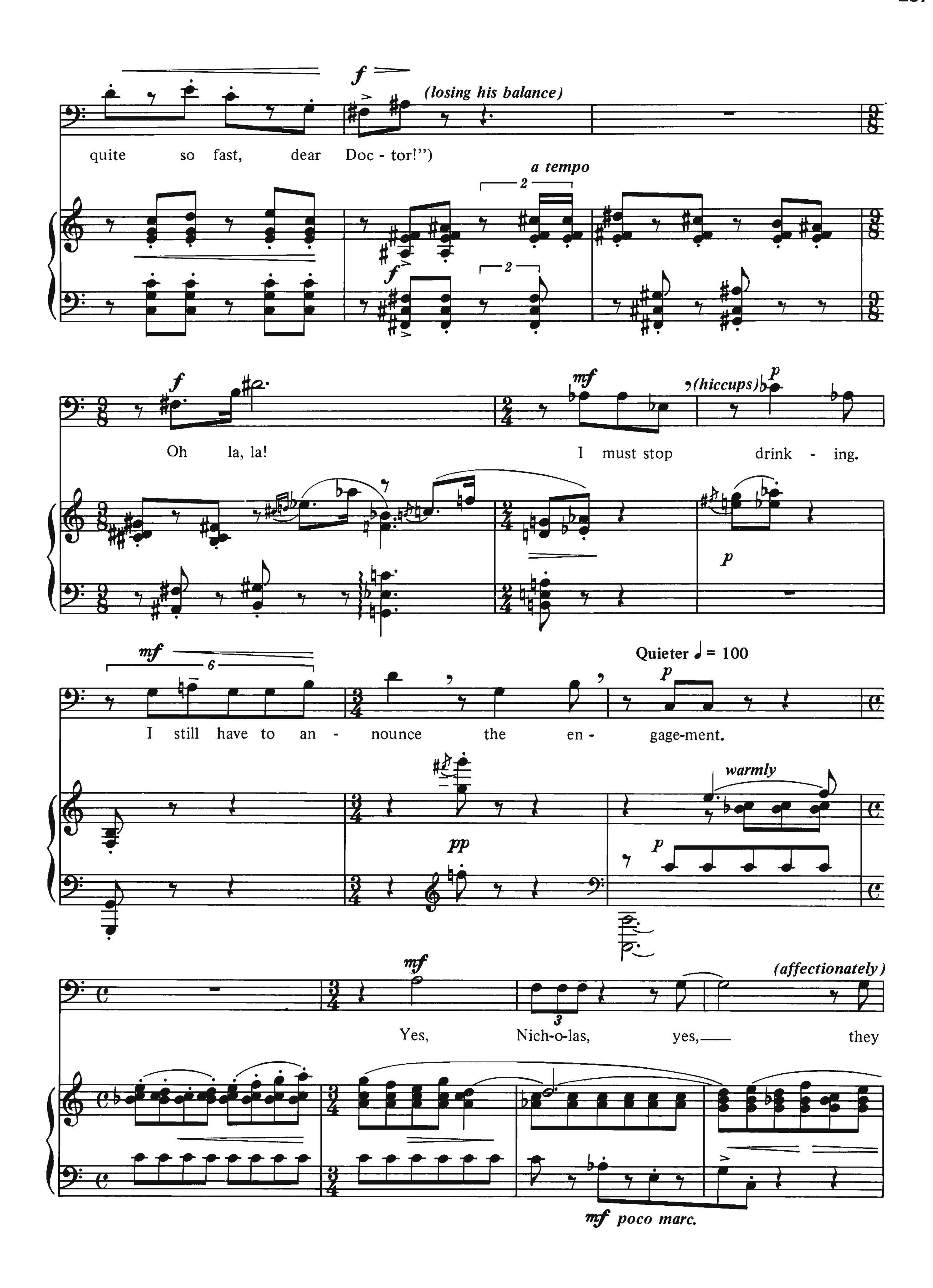

204
free
3
5
I should nev - er have been a doc - tor, Nich - o - las;
free
p
p
a gen-tle- man, a po - et, that's what I am.
Slower ♩ = 60
p
A na - ked bod-y,
6
5
what is it to a doc - tor? We see them ev - 'ry day.
p
3
p held back, then moving ahead with increasing gusto
5
3
3
But un-der a chan - de - lier, with the right mu - sic, the right
pp
cresc. poco a poco
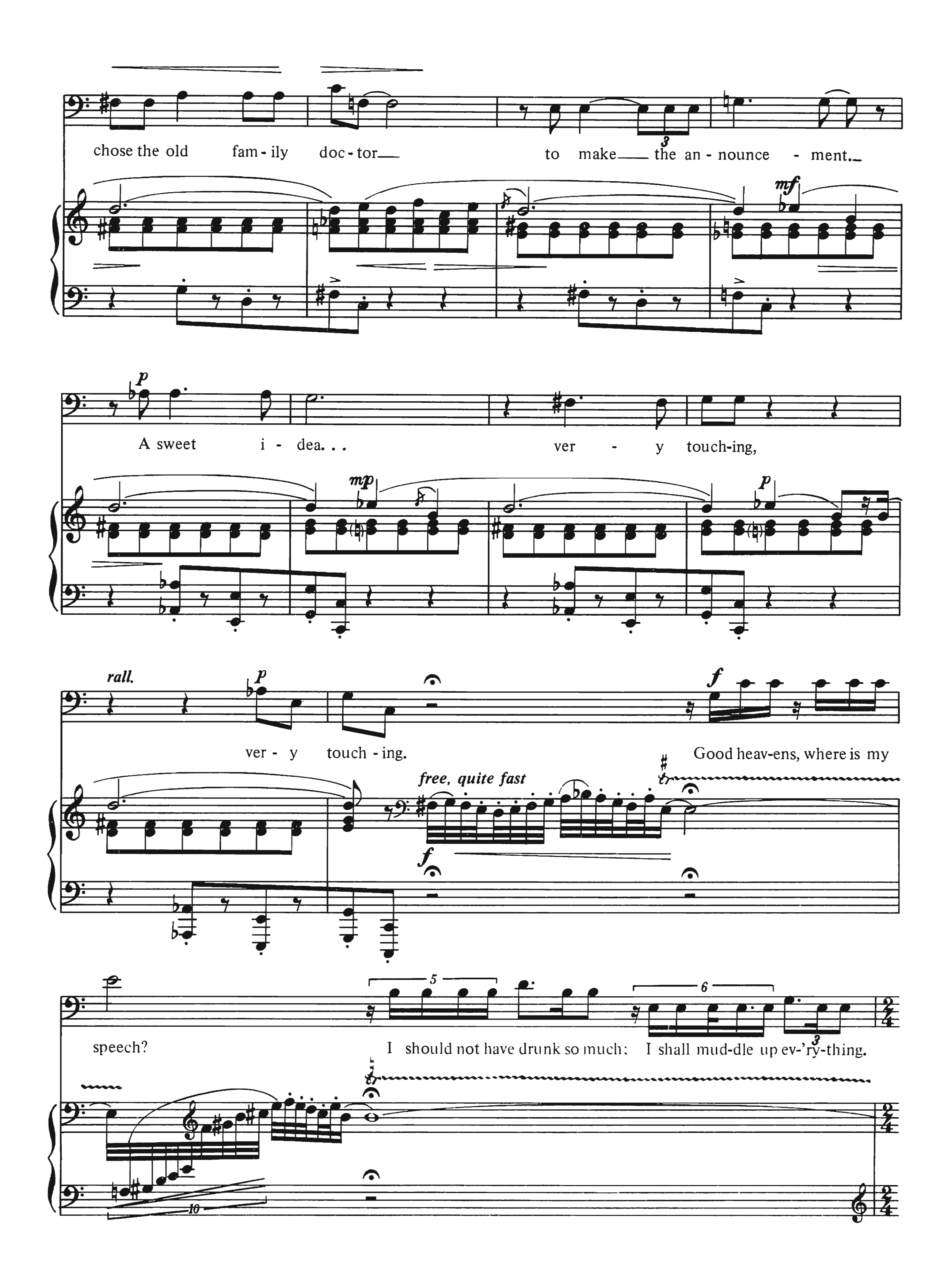

cresc.
f
per - fume, a na-ked arm, a shoul - der. . . Oh
8va
God, I lose my
ff free
ff
Very fast ♩ = 176
mind!
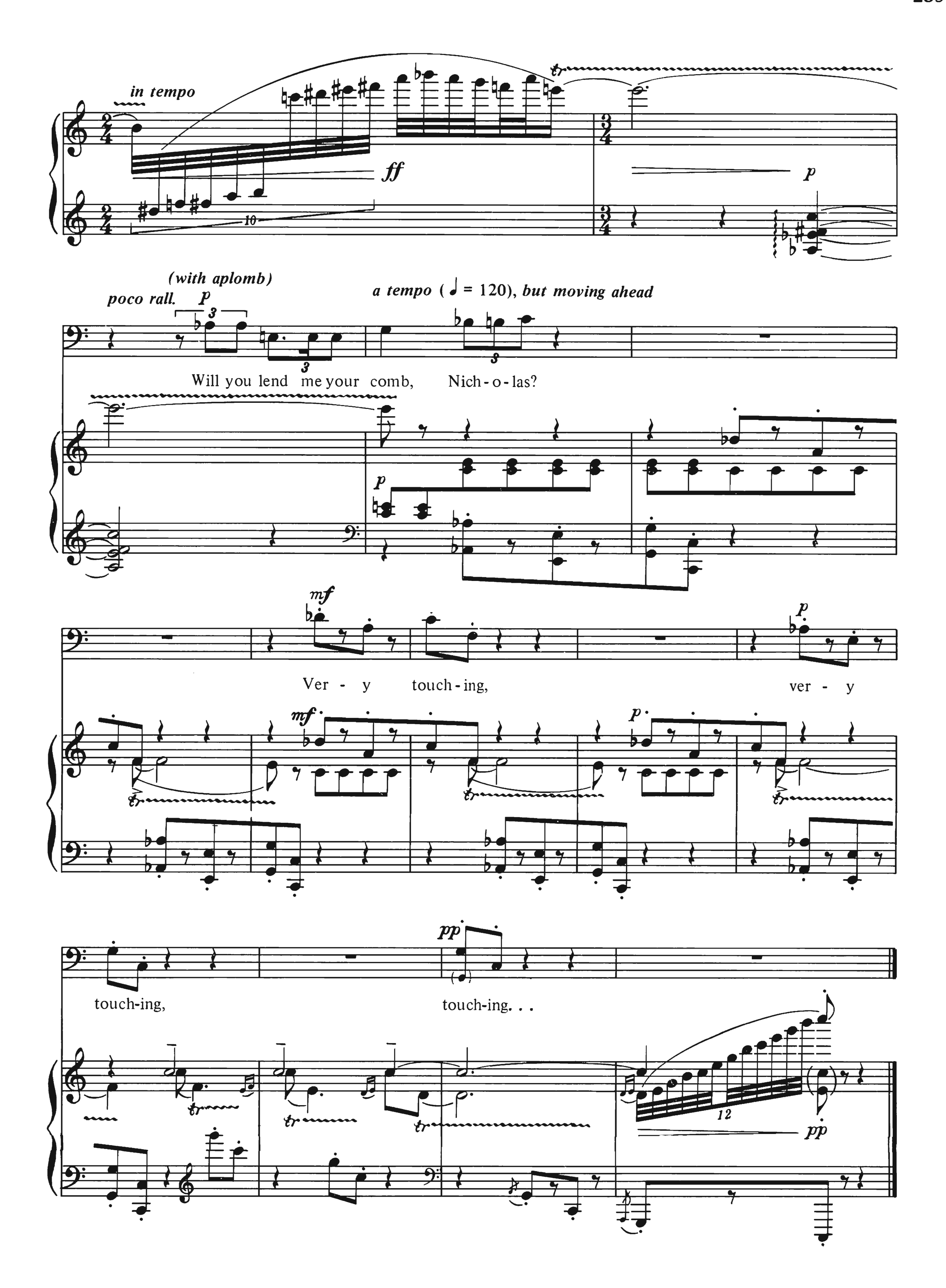

Less motion ♩ = 144
p (confidentially to Nicholas)
Did you see me dance with Ma' - moi - selle Do - riat?
with grace
p
espr.
She's not so young, I know that,
a bit too plump, per - haps, a bit too tall for


(with delight)
pp
me. But, oh, so light — on her feet,
tr
pp
tr
espr.
tr
poco allarg.
so soft, — so blonde. —
8va
loco
mf
mf
portamento
Tra la la la, tra la la, la la la la la la —
mf
pp
a tempo, a little less ♩. = 122
mf (imitating her)
"Doc-tor, dear Doc-tor, not quite so fast, dear Doc - tor!"
mf
marc.


Her blue scarf float - ing o-ver my
head. . .
("Doc-tor, dear Doc - tor, not
quite so fast, dear Doc-tor!")
her bos- om heav - ing
rall.
portamento
slightly less motion, jerkily
un - der my chin . . .
("Doc-tor, dear Doc-tor, not
8va
f
p
pp
mf


(losing his balance)
quite so fast, dear Doc - tor!")
a tempo
Oh la, la!
(hiccups)
I must stop drink - ing.
I still have to an - nounce the en - gage-ment.
Quieter ♩ = 100
warmly
Yes, Nich-o-las, yes,—— they
(affectionately)
poco marc.


chose the old fam-ily doc-tor to make the an-nounce-ment.
mf
p
A sweet i-dea... ver-y touch-ing,
mp
p
rall.
p
ver-y touch-ing.
f
Good heav-ens, where is my
free, quite fast
f
speech?
I should not have drunk so much: I shall mud-dle up ev-'ry-thing.


in tempo
ff
p
(with aplomb)
poco rall.
p
a tempo (♩ = 120), but moving ahead
Will you lend me your comb, Nich-o-las?
p
mf
Ver - y touch-ing,
p
ver - y
mf
p
touch-ing,
pp
touch-ing. . .
12
pp
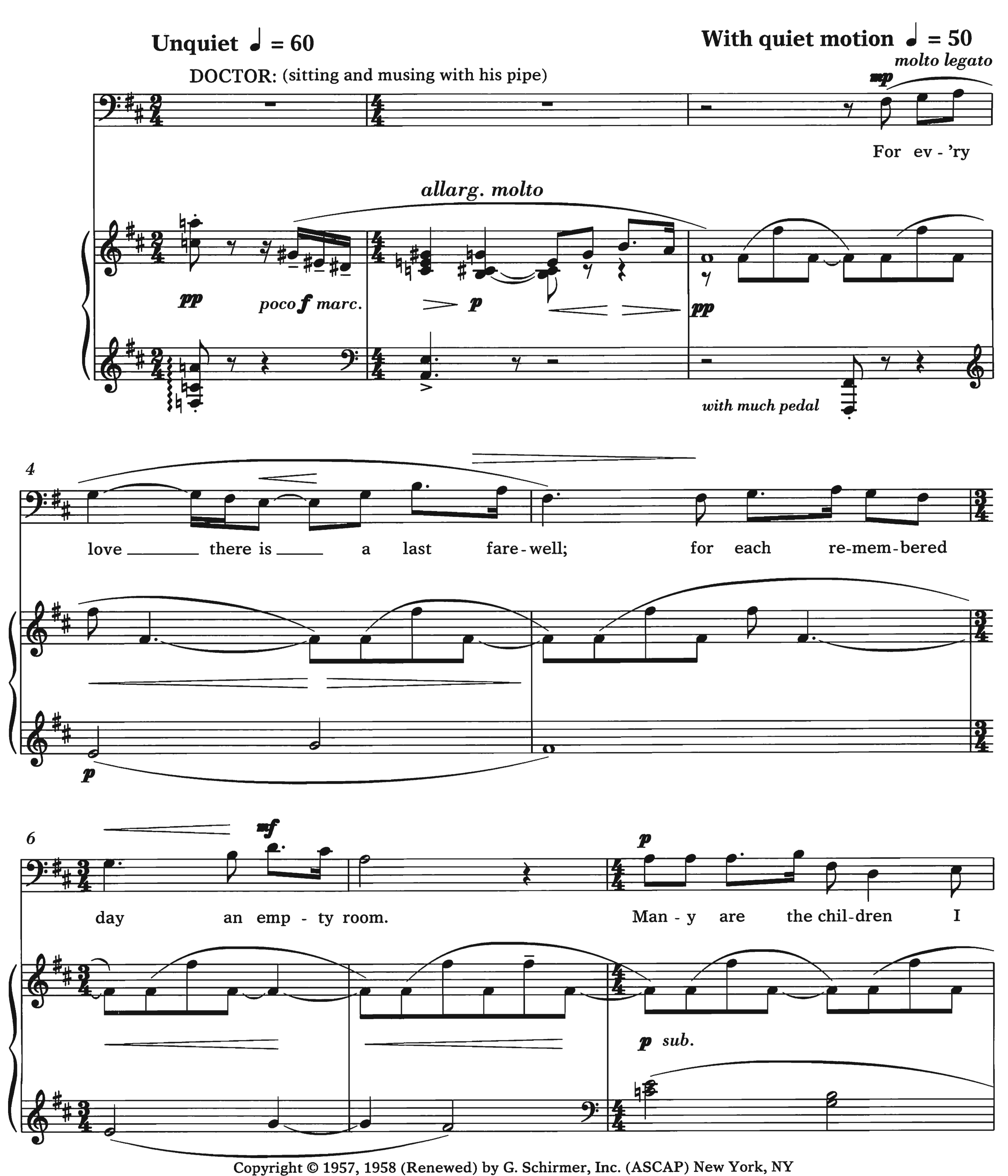
For ev'ry love there is a last farewell
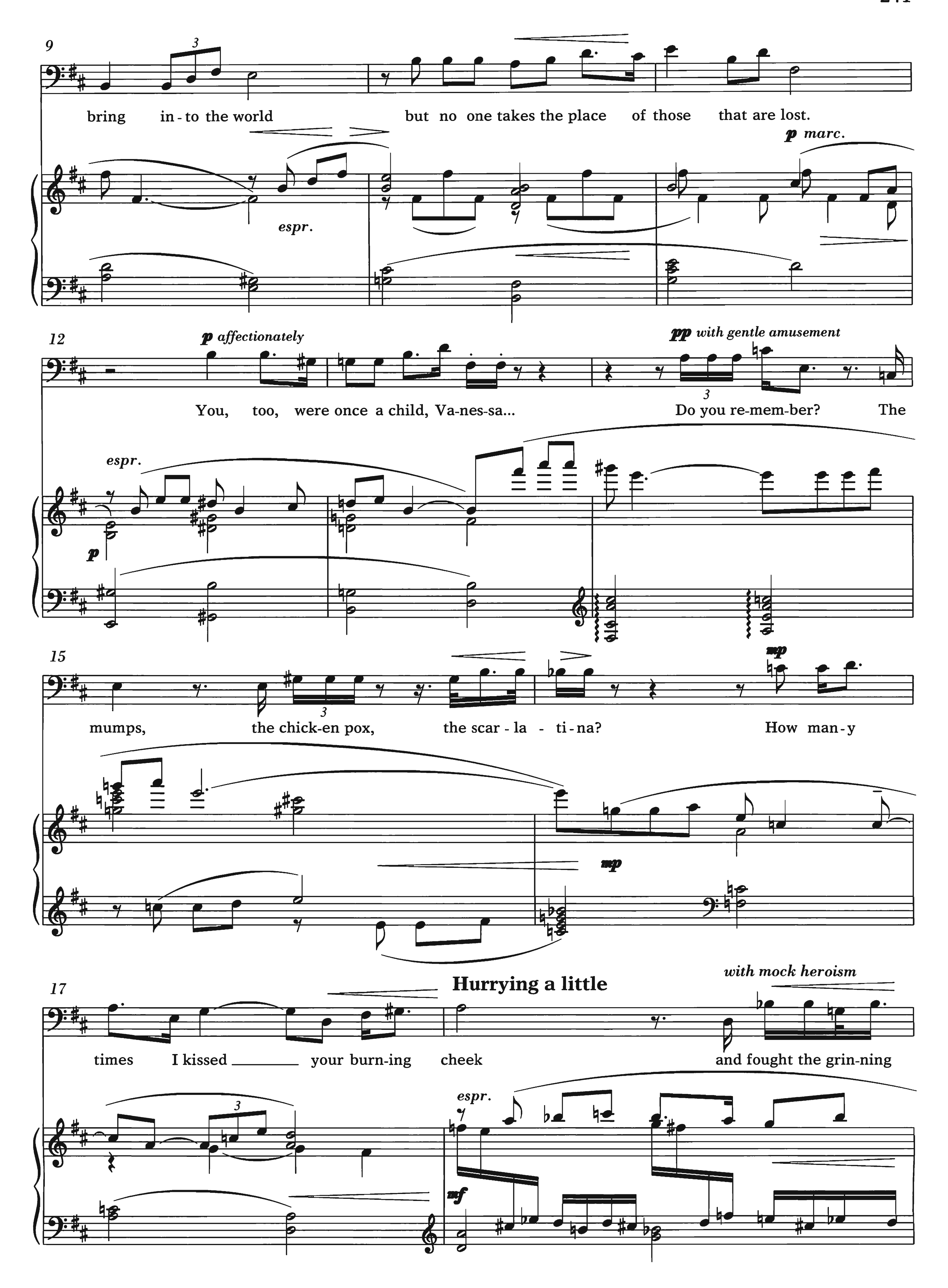
from
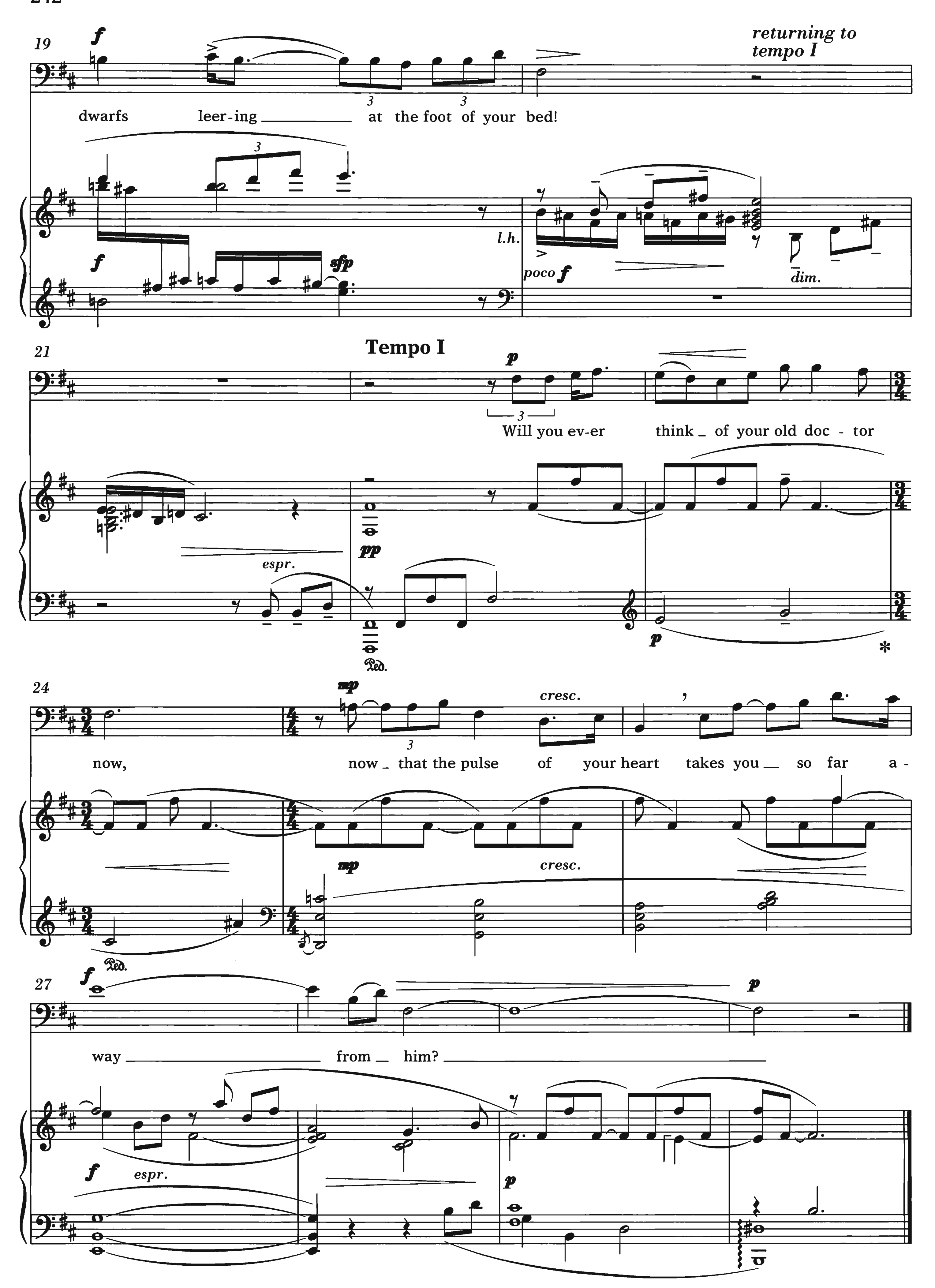
VANESSA

Gian Carlo Menotti

Samuel Barber
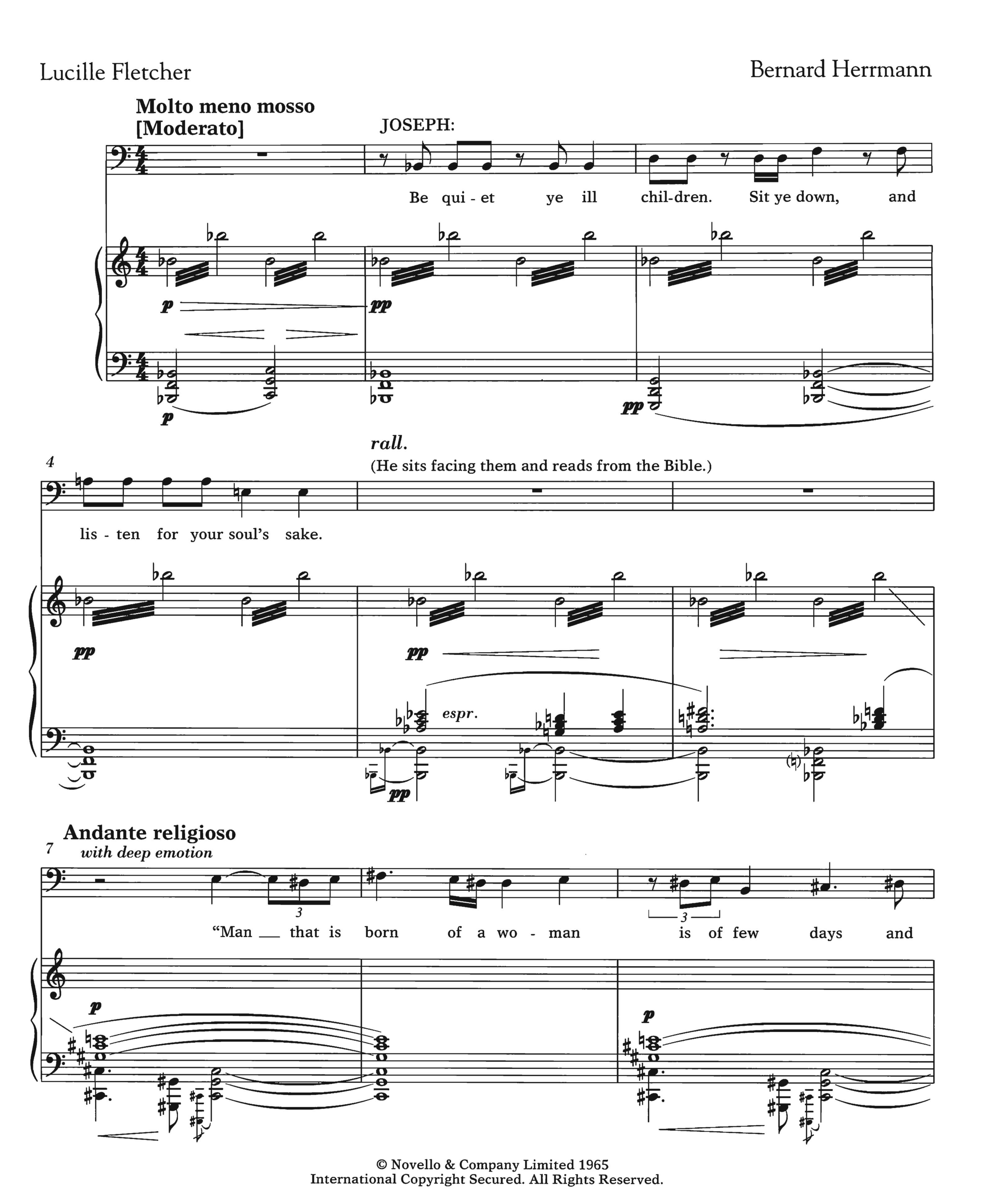



9
bring in-to the world but no one takes the place of those that are lost.
p marc.
espr.
12
p affectionately
You, too, were once a child, Va-nes-sa...
pp with gentle amusement
Do you re-mem-ber? The
espr.
p
15
mumps, the chick-en pox, the scar-la-ti-na? How man-y
mp
17
Hurrying a little
with mock heroism
times I kissed your burn-ing cheek and fought the grin-ning
espr.
mf
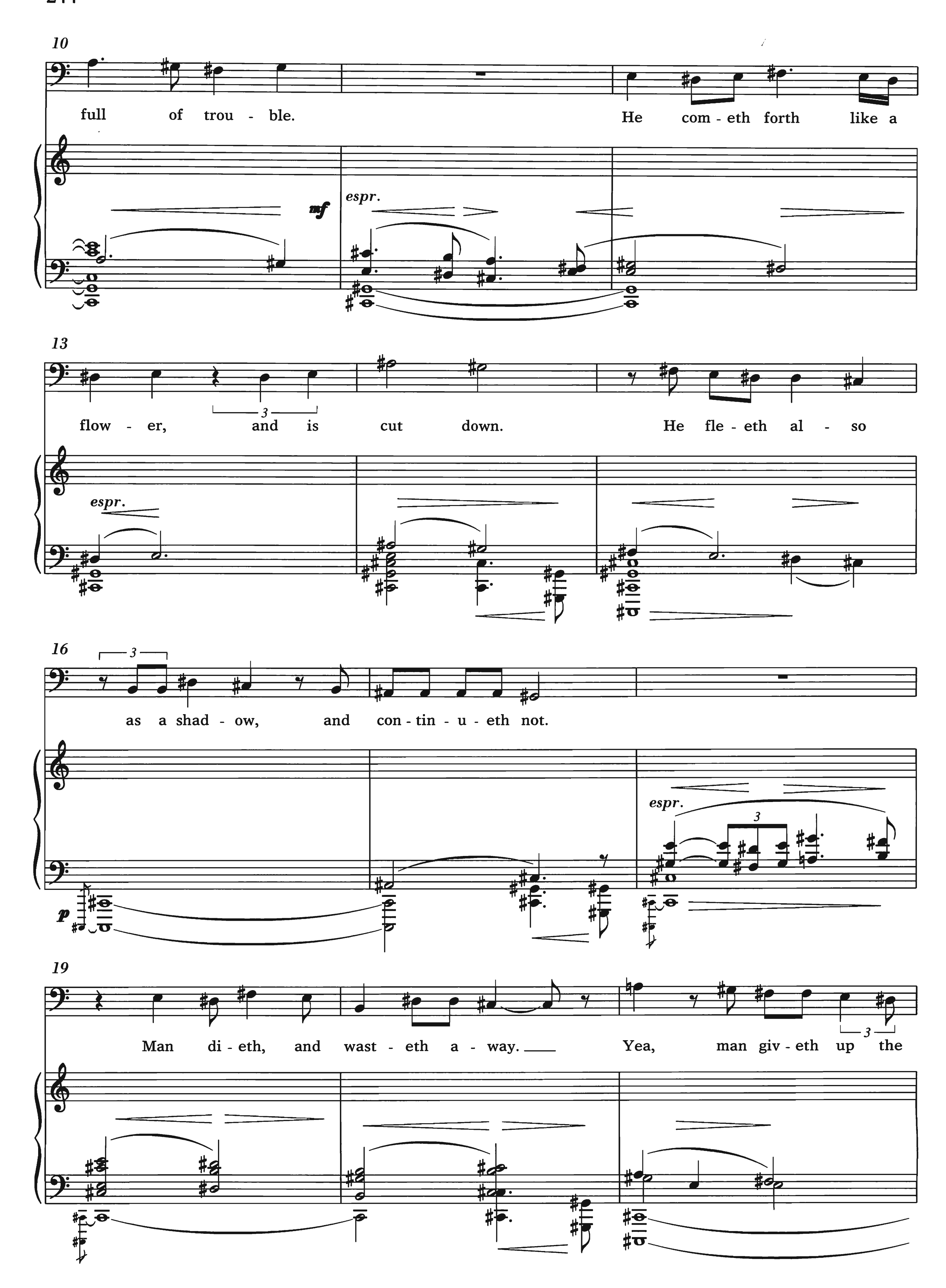

19
f
returning to
tempo I
dwarfs leer-ing at the foot of your bed!
l.h.
sfp
poco f
dim.
21
Tempo I
p
Will you ev-er think of your old doc - tor
espr.
pp
p
24
mp
cresc.
now, now that the pulse of your heart takes you so far a -
mp
cresc.
27
f
p
way from him?
f
espr.
p
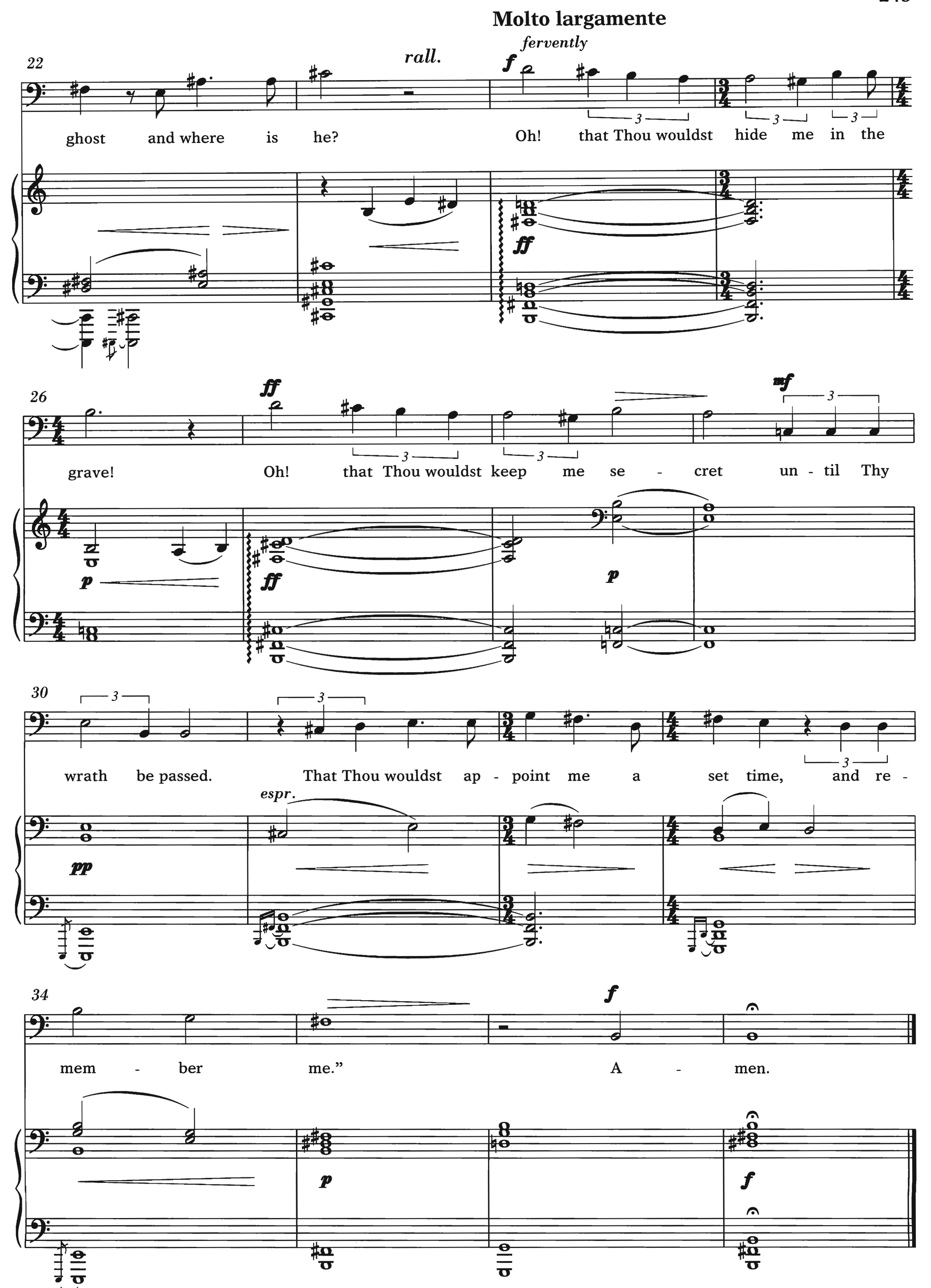
Man that is born of a woman
from
WUTHERING HEIGHTS

Lucille Fletcher

Bernard Herrmann




10
full of trou - ble.
He com - eth forth like a
mf
espr.
13
flow - er, and is cut down.
3
He fle - eth al - so
espr.
16
3
as a shad - ow, and con - tin - u - eth not.
p
espr.
3
19
Man di - eth, and wast - eth a - way.
Yea, man giv - eth up the
3


Molto largamente
fervently
rall.
22
ghost and where is he?
Oh! that Thou wouldst hide me in the
26
grave!
Oh! that Thou wouldst keep me se - cret un - til Thy
30
wrath be passed.
That Thou wouldst ap - point me a set time, and re -
espr.
34
mem - ber me.”
A - men.